UNIT 1

Ed

Get hooked by the unit topic.

Stream to Start Video

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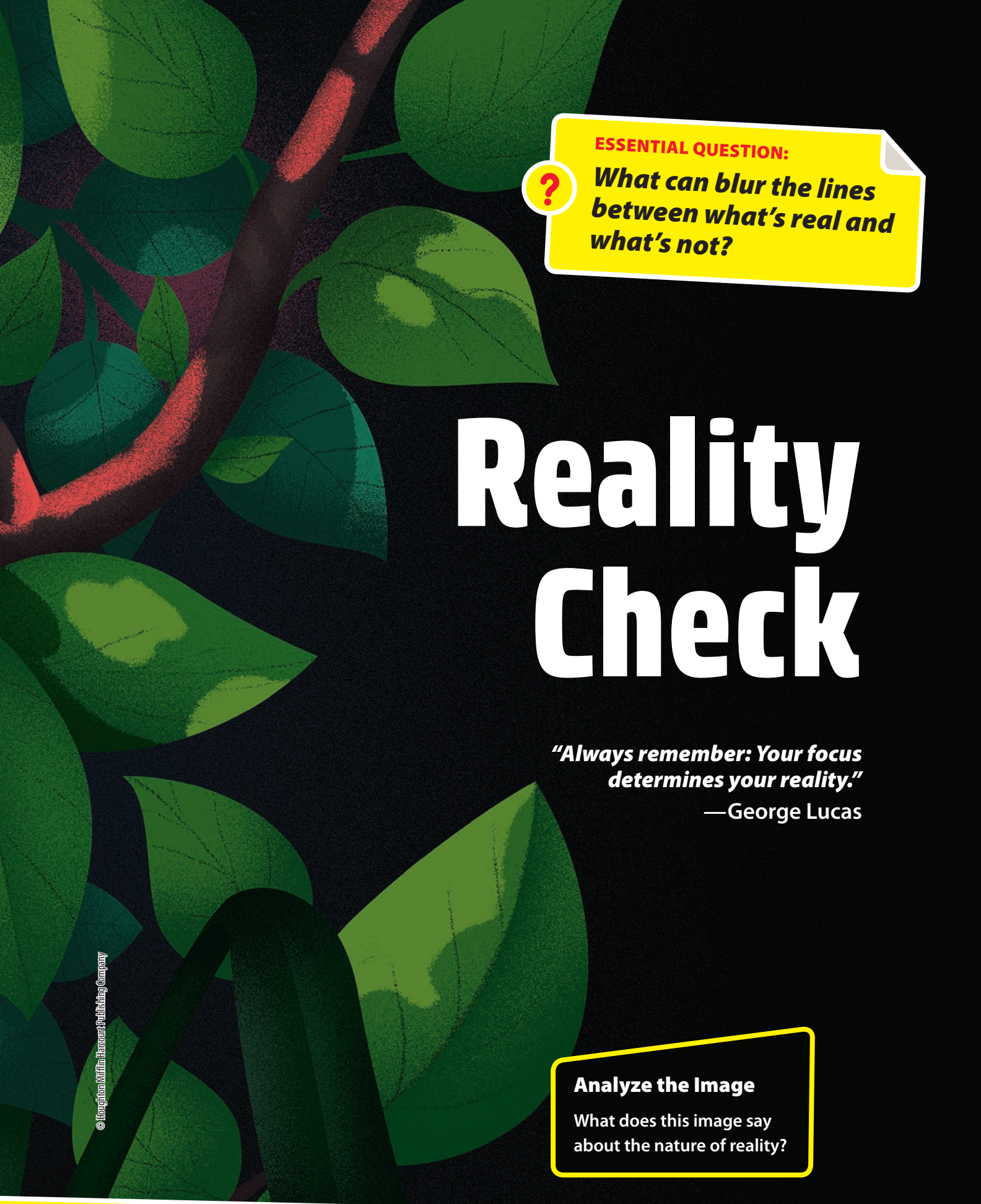

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Reality Check

"Always remember: Your focus determines your reality."

—George Lucas

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Analyze the Image

What does this image say about the nature of reality?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 1: Reality Check.**

As you read, you can use the Response Log (page R1) to track your thinking about the Essential Question.

Make the Connection

Think about the quote by George Lucas on page 1.

- Have you ever confused reality and perception?
- What happened? Sketch or write a few lines about a time when you or someone you know needed a reality check.

Think About the Essential Question

What can blur the lines between what's real and what's not? What comes to mind when you think about this question?

Prove It!

Turn to a partner and use one of the words in a sentence about what it's like when your reality shifts.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
abnormal	☐	☐	☐
feature	☐	☐	☐
focus	☐	☐	☐
perceive	☐	☐	☐
task	☐	☐	☐

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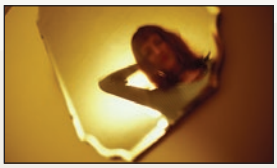
Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.



Mirror Image

Short Story by **Lena Coakley**

Being yourself is hard when you're a stranger.

Not Everything It Seems

Article by **Arnetta Carter**

What's the reality behind Instagrammers and the instafamous?

Two Legs or One?

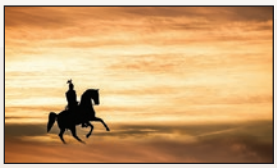
Folktale retold by **Josepha Sherman**

A couple has a meaty disagreement.

The Song of Wandering Aengus

Poem by **W. B. Yeats**

A mysterious vision sets a lifelong search in motion.



Eldorado

Poem by **Edgar Allan Poe**

The quest for the city of gold leads into eerie territory.

from Monster

Screenplay by **Walter Dean Myers**

When Steve Harmon finds himself in jail, he turns his life into a running screenplay.

from Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**
Adapted by **Guy A. Sims**
Illustrated by **Dawud Anyabwile**

A sixteen-year old is accused of helping with a murder. Who will believe his side of the story?

I Wonder . . .

Why or when do some people need a reality check? Jot down your answer.

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Mirror Image

Short Story by **Lena Coakley**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Engage Your Brain

Choose one or more of these activities to start connecting with the short story you're about to read.

Me, Myself, and I

What makes you uniquely "you"? Complete these sentences.

I'm happiest when _____ .

Three key words that describe me are _____ , _____ , and _____ .

My favorite place to be is _____ .

One thing I know for sure about myself is _____.

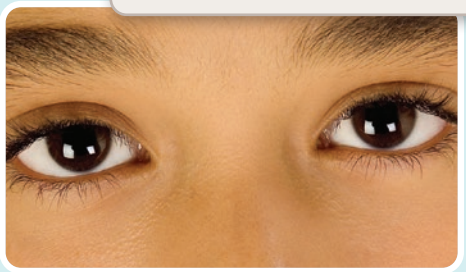
Myth or Reality?

Briefly research these statements about identical twins. Then, mark each as myth or reality. Share your findings with a partner.

- Identical twins always have identical fingerprints.
  Myth ☐ Reality ☐
- Identical twins can read each other's minds.
  Myth ☐ Reality ☐
- Identical twins don't always look identical.
  Myth ☐ Reality ☐

"The eyes are the mirror(s) of the soul."

This proverb has been traced back to ancient times. It means that people's eyes reveal their true personality. Do you agree? Write down your thoughts.



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Analyze Plot and Flashback

Most stories unfold in a series of events, known as a **plot.** Important elements of the plot include **setting**—the time and place of a story's action, and **conflict**—the struggle between opposing forces. Most plots unfold in five stages:

- The **exposition** introduces characters, setting, and conflict.
- The **rising action** presents complications.
- The **climax** is the moment of greatest interest.
- The **falling action** brings the story to a close.
- The **resolution** is the conflict's final outcome.

Some plots include a device called a **flashback** that can interrupt a story's chronological order by describing what took place at an earlier time. The details of flashbacks help readers better understand the story's current plot developments.

Focus on Genre

Short Story

- has a single idea and can be read in one sitting
- develops one or more characters
- presents a plot with one main conflict
- the setting often affects the plot
- may be realistic or imaginary
- often conveys a theme or lesson

Analyze Character Traits

The **characters** in a short story are the people, animals, or imaginary creatures that take part in the action. Characters have personal qualities known as **character traits.** An author often describes characters' qualities and appearance directly, but just as often, a reader must figure out characters' traits based on their actions and behaviors. As you read "Mirror Image," use the chart to note details about the main character's traits. Think about how her traits influence events and affect the story's resolution.

CHARACTER TRAITS	HOW TRAITS AFFECT PLOT
• physical appearance • speech, thoughts, and actions • others' impressions of the character and their interactions	

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Annotation in Action

Here is a note a student made about a section of "Mirror Image." As you read the selection, mark words related to character and setting, and note details that help you understand how characters respond to their situation.

Alice had to re-learn how to move in the hospital, and to speak. At first the world was nothing but a mush of dark images, disconnected voices and prickly feelings all over her skin.

What has happened to Alice in the hospital?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

disquiet	☐
prickly	☐
mesmerize	☐
adaptable	☐
grimace	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many of the words as you can in a 140-character post sharing your thoughts about being caught in a peculiar situation, one in which you may have had to check your reality. As you read "Mirror Image," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Born in Milford, Connecticut, **Lena Coakley** (b. 1967) credits her "larger-than-life" grandmother with providing the stability she needed as she grew up. Although she had little success with creative writing in high school, she studied writing while attending Sarah Lawrence College. Her first book was *Witchlanders,* a fantasy novel, followed by the adventure novel *Wicked Nix* and the historical-fiction fantasy *Worlds of Ink and Shadow: A Novel of the Brontës.* Now living in Toronto, Canada, Coakley has twice won second prize in the *Toronto Star's* short-story contest.

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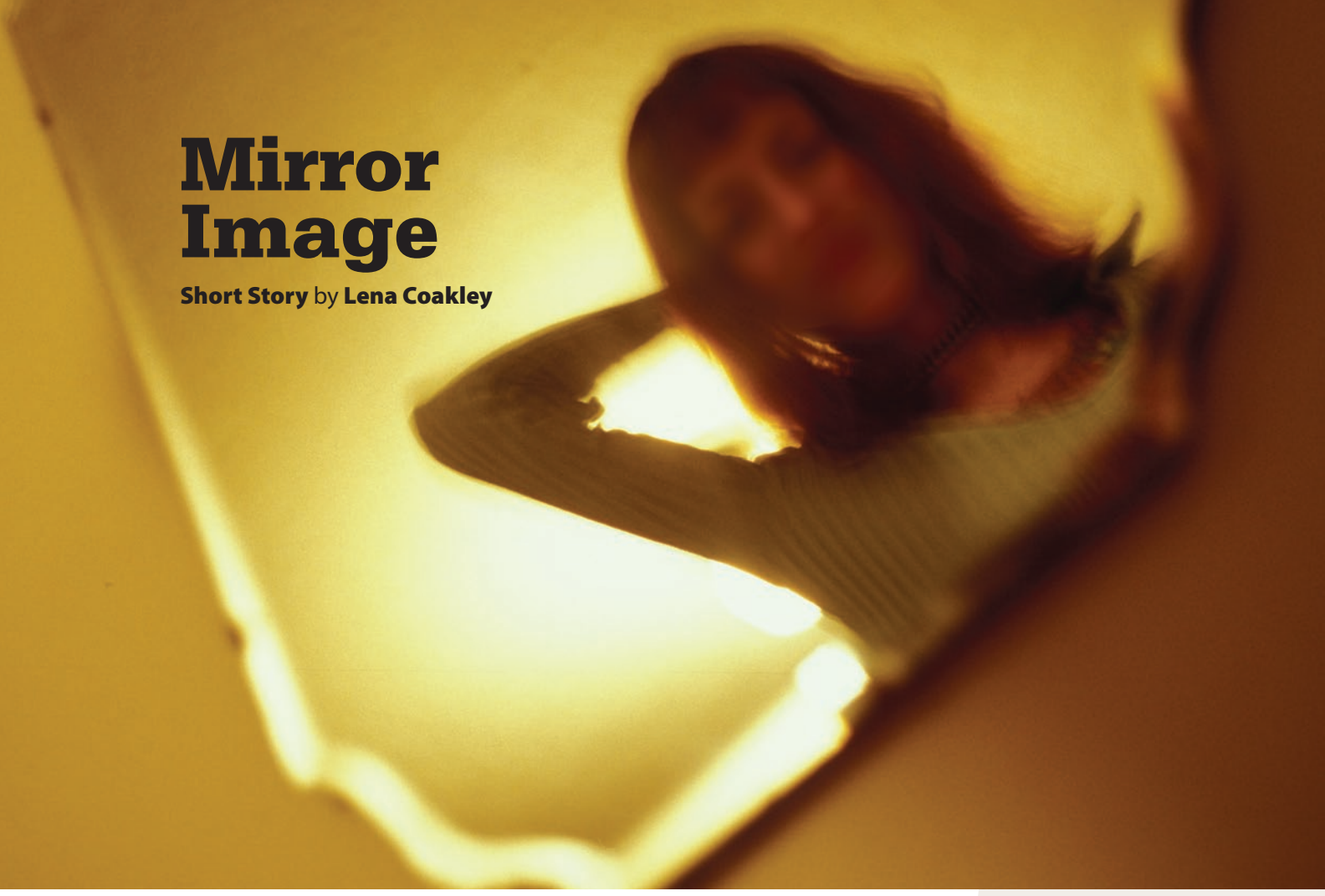

Mirror Image

Short Story by **Lena Coakley**

Being yourself is hard when you're a stranger.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 If only there were no mirrors, Alice sometimes thought, although she carried one in her backpack wherever she went. It was a silver-plated mirror her father had given her with the initials ACS on the back. Just you, Alice, she would say to herself, looking the way you've always looked. Then she'd pull out the mirror. The surprise and disbelief at seeing the reflection was a joke she played on herself over and over.

2 It was **disquieting,** however, to come upon a mirror without warning. She would say "excuse me" to her own reflection in shop windows. Mirrors in unexpected places would make her start and lose her nerve. She avoided the girls' bathroom altogether. Alice took to wearing sunglasses all the time, to remind herself, to keep something constantly in front of her eyes that would remind her that she looked different. Her teachers let her wear them. Maybe the word had come down from the top that she wasn't to be hassled for a while, but Alice

disquiet
(dis-kwi´-it) *tr.v.* Something that disquiets deprives someone of peace or rest.

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thought it was more than that. She thought they were all a little afraid of her.

3 Of course, her mind learned to ignore the glasses. The human mind is incredibly adaptable. Her mother was always telling her that.

4 "Do you think I move differently?" she asked her twin, Jenny, once identical. "Look how my feet kind of roll when I walk. And my hips, my hips feel totally different." Alice walked across the bedroom like a fashion model. "Actually, as bodies go, this one is a lot better."

5 Jenny watched from inside her own body. "You looked okay before."

6 "Sorry, I didn't mean it. You're pretty. I can see that now. But I never used to think that I was. You know, my old body used to weigh much less than this body weighs, but I still wouldn't have been able to walk around naked in it. No one has ever told me that this body is ugly. For all I know it's never had zits. I haven't had one yet. I feel like I could do anything in this body. Hey, did I show you, I can almost touch my foot to the back of my head."

***

7 Alice had to re-learn how to move in the hospital, and to speak. At first the world was nothing but a mush of dark images, disconnected voices and **prickly** feelings all over her skin. If someone touched her arm she wasn't sure from which part of her body the sensation came. Colors seemed different. People's voices were pitched a tone higher. When she tried to speak, she bit her tongue, which seemed enormous in her mouth and tasted funny. When she finally learned, the tone was different, but the inflections[1] and the slight Maritime accent were the same. She'd had an accident, they said. But long before the psychiatrist told her, she knew. These weren't her hands. This wasn't her breath.

***

8 "Let me read your diary."

9 Alice and Jenny lay on top of their beds supposedly doing homework. Above each bed hung a charcoal portrait their father had drawn. He had finished them just before he died. Now, only Jenny's was a good likeness.

10 "Not now," said Jenny, closing the book and capping her ball point pen.

11 "You can read mine."

prickly
(prĭk´lī) *adj.* A prickly feeling is a tingling sensation.

Ed

Close Read Screencast

Listen to a modeled close read of this text.

ANALYZE PLOT AND FLASHBACK

Annotate: Review paragraph 7 and underline details that describe what Alice is experiencing.

Summarize: What do you learn about Alice's situation through the flashback?

[1] **inflection:** a change in pitch or tone in the voice.

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12 "I know what your diary says—Ooh, I found a new mole today on my new body. Ooh, don't my new armpits smell divine?"

13 "Come on. What do you have, some big secret in there? We've always read each other's diaries."

14 "I have to get to know you better." Jenny slipped her diary between her mattress and box spring.

15 "Yeah, right," Alice laughed. Then she realized her sister wasn't joking. "What, fourteen years wasn't enough?"

16 "You were in the hospital a long time, that's all I mean."

17 Alice swung her legs over the side of her bed and looked at Jenny. At one time looking at her was like looking in the mirror, and Alice still found her sister's coppery red hair and masses of freckles more familiar than her own reflection. "Jenny, we're still twins. I have the same memories: Camp Wasaga, moving to Toronto, Dad. You know, when I draw, I can still make the shadows, just the way he showed us. Isn't that amazing? Even though I have a different hand. And my signature is the same too. This is me in here, Jenny. My brain is me."

18 Jenny rolled over on her bed. "Whatever. You still can't read it."

***

19 Alice was in the hospital for months. She saw doctors, interns, psychiatrists, physical therapists, speech therapists. Once a reporter, who had actually scaled the building, poked his head through the window to ask, "Hey, Alice, how do you feel?" and snapped a few photos.

20 All the mirrors had been removed, of course, from her room and bathroom, but Jenny and her mother brought the hand mirror with her initials when the doctors thought Alice was ready.

Don't forget to **Notice & Note** as you read the text.

ANALYZE CHARACTER TRAITS

Annotate: Review the exchange between the sisters in paragraphs 13–17. Mark details that show each girl's attitude.

Analyze: What character traits is Alice displaying in this conversation with her sister?

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NOTICE & NOTE
TOUGH QUESTIONS

When you notice characters asking questions that reveal their internal struggles, you've found a **Tough Questions** signpost.

Notice & Note: In paragraph 23 underline the question Alice wonders about.

Analyze: What does this question make you wonder about?

mesmerize
(mēz´mə-rīz´) *v.* To mesmerize someone is to spellbind them.

adaptable
(ə-dăp´tə-bəl) *adj.* Something that is adaptable can change or adjust to meet new conditions.

VOCABULARY

Suffixes: A **suffix** is a word part that appears at the end of a root or base word to form a new word. One meaning of the suffix *-able* is "inclined to a certain action." The word *unmistakable* also has the prefix *un-*, which means "not." The word *unmistakable* means "impossible to mistake or misinterpret."

Analyze: Why do you think the author notes that Alice's mother bears an unmistakable resemblance to Jenny?

21 "They couldn't have saved your old body," her mother said. "This was the only way to keep you alive."

22 "No one knows what it will be like," said Jenny. "You're the only one who's ever survived before."

23 "I know all that," Alice slurred. The doctors had taken the precaution of giving her a mild sedative.[2] It made her feel like everything was happening to someone else, far away. She held the silver mirror in one hand. With the other, she pulled at her face, squeezed it as if it were clay. Alice was **mesmerized** by the unfamiliar eyes, big and brown and dark. Whenever her father painted her, he'd spend most of his time on the eyes. The eyes are the mirror of the soul, he used to say. Whose soul is that? Alice wondered. For a moment she considered screaming, but it was too much trouble. Besides, it wouldn't be her scream.

24 "It's okay, Mom," she said. "Maybe I'll start looking like myself again. If I try hard enough. If I concentrate hard enough. Very slowly, over the course of years, my eyes will change color . . . my face. It might . . ."

25 Alice's mother stroked her hair. "We'll get through this," she said, "The human mind is incredibly **adaptable.**"

26 "Mrs. Jarred's on TV again," Alice called.

***

27 "Turn it off," her mother said, "It's time for birthday cake," but Alice and Jenny kept watching. Above the television, the faces of the family portrait Alice's father had painted smiled out into the room.

28 "A new development in the story of Girl X," said the newscaster, "first surviving recipient of a brain transplant . . ."

29 Alice's mother stood in the doorway wiping her hands on a tea towel. She had fewer freckles than Jenny, and the long braid which hung down her back wasn't quite so bright a red, but the family resemblance was unmistakable. "I don't want you to worry about the Jarreds, girls. My lawyer says they don't have a legal leg to stand on."

30 Mrs. Jarred, a middle-aged woman in a red checked coat, stood on a suburban lawn. She had dark hair just beginning to gray and Alice's large, dark eyes. A short man with a pot belly smiled self-consciously beside her.

31 "Is that your family?" Jenny asked.

32 "I don't even know them."

33 "Mrs. Jarred," said a female reporter with a microphone, "has science gone too far?"

34 "She's our daughter," the woman replied with emotion. "When we signed the release form donating her body, we

[2] **sedative:** a drug having a soothing, calming, or tranquilizing effect.

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didn't know they were going to bring her back to life with some new brain. Our Gail is alive and living somewhere in Toronto and I'm not even allowed to see her." Mrs. Jarred began to cry and the camera cut away to Alice and her mother leaving the hospital amid crowds of journalists. Since she was under eighteen, Alice's face was covered with a round, black dot. The girls had both seen this footage many times before.

35 "Gail. Wow. That's so weird."

36 "That's not my name."

37 The TV flashed pictures of the Jarreds before the accident. A girl with a dog. A smiling teenager wearing a party dress.

38 "Ooh, nice outfit, Gail."

39 "Darn those TV people," said Alice's mother. "They protect our privacy by not showing what you look like, and then they show pictures of your body before the accident. That makes a lot of sense."

40 "The Jarreds probably gave permission," said Alice. "Anyway, it doesn't matter. Everyone at school knows. The whole world knows."

41 Alice's mother continued as if she was talking to herself. "Those Jarreds . . . If we start having reporters all over the lawn again . . ." She twisted her face in disgust, strode across the room, and turned off the television with a sharp flick of her wrist.

42 "Hey."

43 "Come on, cake time. I made it from scratch. Alice's favorite, chocolate with mocha cream."

44 In the dining room a huge and elaborate cake was waiting on the table. Rich, white chocolate piping swirled over dark mocha. Ornate candy violets decorated the cake's tall sides.

45 "Awesome, Mom," said Alice. She couldn't remember her mother ever making a homemade cake before. "You blow first," she said to Jenny as she sat down. "You're the oldest."

46 "By two minutes," said Jenny, "and anyway, maybe I'm not the oldest anymore."

47 "What do you mean?"

48 "You might be older than me now with your new body. You might be old enough to drive for all we know."

49 Alice's brown eyes widened. "Mom, if my body is sixteen, does that mean I can get my license?"

50 "Forget it," her mother said as she lit the cake. "You could barely walk six months ago." She switched out the lights.

51 In the yellow glow of the candles, Alice and Jenny followed a tradition that their father had started long ago. First Alice and her mother sang Happy Birthday to Jenny. Then, after Jenny had blown them out, the candles were lit again for Alice, and the song was sung a second time.

Ed

Close Read Screencast

Listen to a modeled close read of this text.

NOTICE & NOTE

MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: Review what happens in paragraphs 50–53, and mark any details about what happened in the past.

Compare: Why might this memory be important?

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52 Alice blinked and squinted when the lights came on again. "I forgot to make a wish," she said. Her mother smiled and handed a slice of the beautiful cake to each of the girls. "I guess you have to share your wish with Jenny."

53 Alice and Jenny laughed. One year, when they were little girls, the suggestion that they would have to share a wish sent them into fits of crying which their parents could only resolve by filling the cake slices back into the cake and lighting the candles for a third and fourth time.

54 Alice cut the cake with the edge of her fork, happy that the tension brought on by the newscast had begun to melt away. She put a large bite into her mouth. Bitter. Alice tried hard to swallow, tried hard not to let her face show any reaction to the cake, but the taste of the mocha forced her mouth into a **grimace.** Jenny didn't miss it.

grimace
(grĭm´ ĭs) *n.* A grimace is a sharp twisting of the face, indicating disgust or distaste.

55 "I guess Gail doesn't like chocolate with mocha cream."

56 "No, it's good," said Alice, forcing it down.

57 Jenny pushed her own piece away. "I'm not hungry."

58 "Jeez, Jenny, why are you angry at me for not liking a piece of cake? I can't help it."

59 "Who's angry?"

60 "I have different taste buds now, and they're sending different messages to my brain. They're saying, this cake tastes gross. Sorry, Mom."

61 "Okay," said Jenny. "You're always saying that you are still you because you have the same brain, but who is to say that your whole personality is in your head?"

ANALYZE CHARACTER TRAITS

Annotate: Review Jenny's description of Alice in paragraph 66. Mark any details that show Alice's current traits.

Analyze: What does Jenny's description reveal about her relationship with Alice at this point?

62 "Where else would it be?"

63 "I don't know; maybe there was some other part of your body where part of yourself lived. Maybe it was your big toe."

64 Alice's mother set down her fork. "Jenny, people have their big toes cut off and they're still themselves. People have heart transplants and they're still themselves."

65 "Right," said Alice. She smiled at her mother, but her mother looked away.

66 "Maybe not," Jenny said, "maybe they're a little bit different but they just don't notice. You're a lot different. You're a morning person. You never see your old friends. You hang out with Imogen Smith and those snobs. Now you're going out for cheerleading, for goodness sake. And what is with those sunglasses? Sometimes . . . I don't know . . . Sometimes I think my sister is dead." Jenny pushed her chair back and ran out of the room.

67 Alice sat where she was, poking at her cake with her fork, trying not to cry.

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Don't forget to **Notice & Note** as you read the text.

68 Her mother got up and began to gather the plates. "I think," she began, her voice wavering[3], "I think cheerleading would be very good for your coordination."

69 Alice stared at her mother, but again her mother avoided her eyes. Suddenly Alice thought she understood the elaborate cake. She made it because she felt guilty, Alice thought, guilty for thinking, way down deep, that I'm not really the same daughter she knew before.

***

70 The first thing Alice saw when her eyes could focus was the white hospital ceiling, but the white had a slightly unnatural blueness to it, the way white looks on TV. Sometimes things were exquisitely clear and sharp, although she wasn't wearing her contacts, and she hadn't yet learned to ignore her eyelashes which seemed longer and darker than they had been before. When Alice saw her mother for the first time she cried and cried. Her skin had a different texture. Her hair hardly seemed red at all. She even had a different smell. And Jenny. Why was everyone she knew so different? Why wasn't her father there? Would he be different too?

***

71 When Alice met Mr. Jarred, it was in the middle of the street. A new sidewalk had just been poured on Bedford Avenue, so Alice had to walk in the street to go around the construction on the way home from school. A light rain was falling, preventing the concrete from setting. Mr. Jarred held an oversized umbrella, striped red and yellow, above his head. He might have walked right by her, but Alice was staring hard at him trying to remember something—anything—about him besides the newscast.

72 "Gail," he said in a soft mumble and then, "I'm sorry . . . I mean Alice . . . Do you know me?"

73 "I saw you on TV."

74 "Ah, yes." The two stood in silence for a moment.

75 "You should have an umbrella," he said. "This one's a ridiculous thing, my wife's. Here."

76 "No, no, it's just sprinkling, really," but Alice took the umbrella Mr. Jarred offered her, holding it upside down, its point in the road.

77 "This is very strange for me, very strange," he said, staring at her. "We knew you were in Toronto, but, well, to be honest, it was my wife who wanted to contact you. I . . . I thought it would

ANALYZE CHARACTER TRAITS

Annotate: Review Alice's conversation with Mr. Jarred in paragraphs 71–87. Mark any details that show what the two characters come to realize.

Analyze: What does Alice understand about Mr. Jarred?

[3] **waver:** to become unsteady or unsure.

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be better not to see you. It's very strange," he repeated, then added, "You look so different."

78 "I do?"

79 "Your hair. The way you stand, even. Our Gail, she was an early bloomer, always slouched. Your accent is different too." He paused. "I understand, you know. My wife, she thinks our daughter is still alive, but I. . . . I know." A car turned onto the street and honked at them. "I'd better go."

80 On impulse, Alice grabbed Mr. Jarred's hand. It was warm and big and rough, and Alice knew she had never felt it before. "I knew I wouldn't remember you," she said, "but I was hoping, when you walked by, that I'd know you somehow."

81 Mr. Jarred took his hand away. "But you don't."

82 "No." Alice slid her dark glasses to the top of her head. "My dad—I guess you know he died in the accident."

83 "Yes."

84 "Sometimes I think if he were alive, he would just look into my eyes and know who was in here."

85 The two stood in silence. Then Alice said, "What will you tell your wife?"

86 "I'll tell her," Mr. Jarred's voice began to falter, but he looked at her straight on, "I'll tell her I looked into your eyes and that I didn't see my daughter."

87 "I'm sorry," said Alice. She didn't ask the question that immediately came to her, but the words rang in her mind: who did you see?

88 Alice gripped the umbrella as she watched Mr. Jarred hurry around the corner. She stepped up to the curb and pressed her waist to the wooden barrier that protected the sidewalk. Then she folded the umbrella and secured the strap. In a small corner of the sidewalk she wrote her initials, ACS, with the tip of the umbrella.

89 Alice was here, she thought. And then she walked towards home.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What is significant about the moment when Alice writes her initials in the cement? Discuss this moment with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from the story.

> "She put a large bite into her mouth. Bitter. Alice tried hard to swallow, tried hard not to let her face show any reaction to the cake, but the taste of the mocha forced her mouth into a grimace." (paragraph 54)

What does the word *grimace* suggest about Alice?

- (A) She is desperate to amuse her mother and sister.
- (B) She is struggling to appear the same as always.
- (C) She is upset that her reaction shows she's not good at acting.
- (D) She is sorry she took a such a big bite of the cake.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

How has Alice changed since her accident?

- (A) Her looks, tastes, and habits are no longer the same.
- (B) Her sense of right and wrong are very confused.
- (C) Her physical balance is less steady than it once was.
- (D) Her self-confidence is much stronger than before.

Part B

What is Alice trying to persuade her family to believe?

- (A) She is a better person than she was before the transplant.
- (B) She is aware her full recovery will take time.
- (C) She is not worried about the changes she is experiencing.
- (D) She is the same person she was before the transplant.

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INTERPRET** Consider the character traits of Alice's sister, Jenny, and their mother, whom you get to know primarily through their speech and actions. What do they seem to be feeling, based on their interactions with Alice? To check details, refer to the Character Traits chart you filled out as you read.

2. **SUMMARIZE** How does the author use flashback to convey what happened to Alice?

3. **ANALYZE** Use this chart to record characters' descriptions of Alice at different points in the story.

CHARACTER	REFERS TO ALICE AS . . . (include paragraph number)	POSSIBLE REASON
Jenny		
Newscaster		
Mrs. Jarred		
Mr. Jarred		

4. **INFER** Alice and Jenny's father doesn't appear in the story; however, you learn many things about him. Describe what you understand about him based on story details.

5. **DRAW CONCLUSIONS** Recall that the climax of a story is its moment of greatest interest. What is the climax of "Mirror Image"? What details help you draw this conclusion?

6. **EVALUATE** How might the story be different if the author hadn't included **Memory Moments** through flashbacks?

7. **ANALYZE** Alice faces a lot of **Tough Questions** in the story. At one point her sister asks, "Who is to say that your whole personality is in your head?" After Alice's encounter with Mr. Jarred, how do you think she would respond to this question? Explain.

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Diary Entry

Imagine that Alice returns home immediately from her encounter with Mr. Jarred to make an entry in her diary. Write a brief entry that details

- what she realizes about herself now
- what her attitude will be going forward

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **abnormal**
- **feature**
- **focus**
- **perceive**
- **task**

Speaking & Listening

News Report

Imagine you're a newscaster covering Alice's story. Update viewers on the story by conducting a brief interview with Gail's parents, the Jarreds.

- Question Mr. Jarred about his meeting with Alice.
- Get Mrs. Jarred's response or opinion.
- Wrap up with a summary of your interview.

Social & Emotional Learning

Turn a Mirror on Looks

Alice seems to like her new looks, but Jenny hints that Alice is being vain. Why do looks seem to matter so much in our society? Share your views with a small group.

- Discuss why social media has been called a "toxic mirror."
- Talk about the negative effects of making comparisons to or trying to live up to others' standards of beauty.
- Exchange advice on how to see ourselves in both realistic and positive terms.

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Expand Your Vocabulary

PRACTICE AND APPLY

With a partner, discuss and answer each of the following questions. Then, work together to write sentences using each vocabulary word.

disquiet	prickly	mesmerize	adaptable	grimace

1. Which vocabulary word goes with *tingling?* Why?

2. Which vocabulary word goes with *fascinate?* Why?

3. Which vocabulary word goes with *uneasiness?* Why?

Vocabulary Strategy

Suffixes *-able* and *-ible*

A **suffix** is a word part that appears at the end of a root or base word to form a new word. You can use your knowledge of suffixes to figure out word meanings. For example, look for a word with a suffix in this sentence from "Mirror Image."

> The human mind is incredibly adaptable.

Note that *adaptable* is made up of the base word *adapt* and the suffix *-able*. The suffixes *-able* and *-ible* mean "capable of or worthy of." Therefore, *adaptable* means "capable of change."

Ed **Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes**

Underline the suffix in each boldface word. Then, write the word's meaning.

1. People's behavior is **changeable** because life experiences can influence thoughts, feelings, and actions.

2. It is **regrettable** when twin sisters act like strangers.

3. The cake was **digestible,** but it was not very tasty.

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Watch Your Language!

Punctuating Dialogue

Dialogue is the words spoken by or between characters. It's important to punctuate dialogue correctly so that readers understand what each character says. Here are some rules for punctuating story dialogue.

- Use quotation marks to enclose a direct quotation—a character's exact words.

  "Let me read your diary."

- Direct quotations usually begin with an uppercase letter. However, when the speaker interrupts a quoted sentence, the second part of the quotation begins with a lowercase letter.

  "By two minutes," said Jenny, "and anyway, maybe I'm not the oldest anymore."

- A period or a comma is always placed inside the closing quotation marks. The same is true of a question mark or exclamation point unless it is not part of the quotation.

  "Mrs. Jarred," said a female reporter with a microphone, "has science gone too far?"

PRACTICE AND APPLY

Rewrite each sentence to correct the punctuation errors.

1. "Where did my diary go"? he asked. "It was just here."

2. "I think I might have knocked it down," she said, "When I reached for the remote."

3. "You're right," he confirmed. "it fell on the carpet."

4. "Did I hear you say 'You're right?'" she asked.

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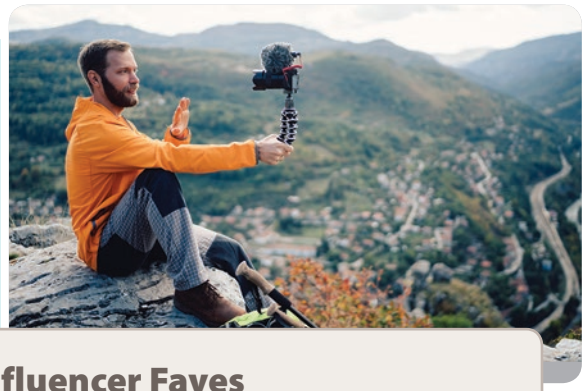
MENTOR TEXT

Not Everything It Seems

Article by **Arnetta Carter**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?



Engage Your Brain

Choose one or more of these activities to start connecting with the article you're about to read.

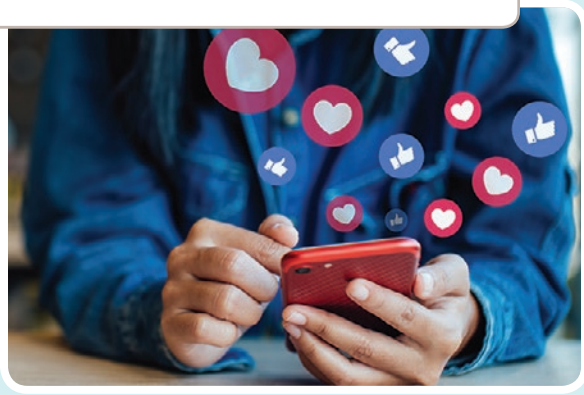
What's Not to "Like"?

Likes—once an upfront feature of social media feeds—are now hidden on a few major platforms. How does this affect social media users? Write your reaction to this change.

Influencer Faves

List three to five of your favorite influencers.

- Briefly describe what they do and why they're effective.
- Exchange and discuss your choices with a partner.



Person of Influence

Briefly research the path to becoming a popular influencer.

- How do influencers get started?
- What do successful teen influencers earn?
- How do teen influencers describe their experiences?

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Determine Author's Purpose

An **author's purpose** is the author's reason (or reasons) for writing a particular work.

To determine an author's purpose, examine the kinds of facts and examples the author presents to support a central idea or message. Also notice how the author uses words. Authors use **diction** (also called *word choice)* and **syntax** (the way words are arranged) to communicate their purpose. For example, an author might use persuasive words to convey ideas in an editorial and arrange the words to sound direct and convincing. The chart below shows common purposes for writing.

Focus on Genre

Informational Text

- provides factual information
- includes evidence to support ideas
- includes magazine and news articles and other formats
- often contains text features such as headings, photographs, and captions

AUTHOR'S PURPOSE			
To inform or explain	To persuade	To entertain	To express thoughts or feelings
EXAMPLES			
• encyclopedia entries • informative articles • how-to articles • biographies	• editorials • opinion essays/blogs • advertisements	• stories • novels • some essays	• poems • personal essays • journals

Cite Evidence

To support an analysis of a text you read, you need to **cite evidence,** or provide specific information from the text. Evidence can include facts, definitions, quotations, and concrete details. You can then combine this evidence with your own knowledge and experience to make judgments. As you read "Not Everything It Seems," pay attention to how the author supports her central ideas.

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Annotation in Action

Here is a student's note about a section of "Not Everything It Seems." As you read the selection, highlight facts and details the author uses to support the idea that social media influencers are a powerful force.

Followers find everyday people to be more genuine and relatable. And with 98% of Gen Z-ers on smartphones, engagement with influencers can seem more personal. They can communicate directly with their followers online and through special in-person events.

So true! My favorite influencers make me feel like we're friends.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

collaborate	☐
relevant	☐
skepticism	☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a short paragraph about a popular social media influencer, using as many of the vocabulary words as you can. As you read "Not Everything It Seems," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Arnetta Carter (b. 1955) believes her audience can be powerful. "Young people just need the right information to help them think critically," she notes. "In this complex world, they need keen insight to guide them through the issues that directly impact their lives." Carter was motivated to write "Not Everything It Seems" out of frustration that essential information for young people is often delivered first to their parents. She says, "For a thoughtful young mind, no filter is needed."

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Not Everything It Seems

Article by **Arnetta Carter**

What's the reality behind Instagrammers and the instafamous?

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 They are glossy and glamorous. They cover a range of topics. In our everyday world, they set the tone for what's cool and what's not. They drive expensive cars, take incredible trips, and always have the newest things. Most importantly, they affect what others think, watch, and buy. They are killing it. But when you pull back the curtain on social media influencers, are they as real as they seem?

DETERMINE AUTHOR'S PURPOSE

Annotate: In paragraph 1, mark the sentence that helps you understand the author's purpose for writing the article.

Predict: What, specifically, do you think the author wants the reader to understand?

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CITE EVIDENCE

Annotate: In paragraph 3, mark the words and phrases that describe different types of social media influencers.

Draw Conclusions: Based on the evidence, what can you conclude about social media influencers so far?

VOCABULARY

Reference Resources: A dictionary or glossary is a handy resource for finding the definition of a word. Look up the word *phenomenon* in an available resource and read its definitions.

Identify: Write the definition that best fits how the writer uses *phenomenon* in paragraph 5.

collaborate
(kə-lăb´ə-rāt´) *n.* If you work together with others, you *collaborate* with them.

#Worldofinfluencers

2 Think about where you spend most of your time online—YouTube, Instagram, or Twitch. These social media platforms dominate daily online culture. Your generation—whom adults have labeled "Gen Z"—has grown up in the glow of these screens. It's an exciting world, with famous people appearing to live their best lives while offering advice on how you can too.

3 Some influencers are who your parents might recognize as celebrities. Think music and reality-TV stars. But you are probably also familiar with teens and tweens who have become "Insta-famous" as online "tastemakers." These influencers are somewhat invisible to adults. Known as "micro-influencers," these stars post, blog, and vlog, concentrating on specific areas of interest. They generate thousands of followers (or subscribers) rather than millions but they are still a powerful force.

4 These low-profile[1] micro-influencers have a unique power—they seem authentic. Followers find everyday people to be more genuine and relatable. And with 98% of Gen Z-ers on smartphones, engagement with influencers can seem more personal. They can communicate directly with their followers online and through special in-person events. This helps them win devotion, build networks, and set trends.

5 There's a lot to admire about influencers, especially those who promote good ideas. They raise awareness about such issues as the environment (think Greta Thunberg) and LGBTQ (think Lilly Singh), and they motivate others to achieve (think Tim Karsliyev). They have triggered major shifts in how we communicate and in what we value. In a short span of time, influencers have become a worldwide phenomenon.

Blurred Lines

6 Popular influencers make lots of money from their connections with followers. They **collaborate** with advertisers to promote selected brands. For example, Twitch streamers get paid by video game companies to stream their games, because they want you to buy them! What began as a way of turning a skill, hobby, or passion into a career has become a billion-dollar industry. And although fans may be aware of this, the lines between reality and advertising tend to blur. On the surface,

[1] **low-profile:** carrying out activities in a way that does not attract attention.

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the influencer is informing and even inspiring you. Beneath the surface, the aim of an influencer is to create a need for a product by blending seemingly real-life situations with product placement, the inclusion of brand-name items. Think of a makeup vlogger who demonstrates easier ways to apply eyeliner. The presentation may look relaxed and friendly, but the intent to sell you the eyeliner is very real.

Still Killing It?

7 The world of influencers is complicated even for influencers. Their images and videos appear effortless, so followers don't recognize the labor-intensive work behind the scenes. There's constant pressure to stay fresh, engaging, and **relevant.** There are the burdens of maintaining perfect images and coping with nasty messages from not-so-perfect trolls. Fearful of giving up control, many influencers avoid taking breaks from their work. But it may all become too much. Burnout and disappointment have derailed many top influencers and resulted in many public meltdowns and abrupt time-outs. Former blogger Tavi Gevinson has confessed: "I wanted to reap fame's benefits without feeling like my life would become a video game of winning people over and seeking attention." Another former influencer stated in her parting message: "I found myself drowning in the illusion. . . . Social media isn't real. It's purely contrived images and edited clips ranked against each other. It's a system based on social approval, likes and dislikes, validation in views, success in followers . . . it's perfectly orchestrated judgment. And it consumed me." Being a social media influencer is often harder than it looks, and often not all it seems to be.

Navigating the Influencer World

8 Some now believe the influencer world is fading. They see weary audiences who are tired of all the perfect images. Still, others see this world as only evolving. Overall, it takes a degree of critical thinking and natural **skepticism** to navigate this complex world. It's not necessary to shun influencers; simply try to strike a balance in your choices. For a healthier experience with influence culture, develop strategies like the following:

Don't forget to **Notice & Note** as you read the text.

relevant
(rel´ə-vənt) *adj*. If something is meaningful or purposeful in current society or culture, it is considered *relevant*.

NOTICE & NOTE
QUOTED WORDS

When you notice the author has quoted the conclusions of someone who was a participant in an event, you've found a **Quoted Words** signpost.

Notice & Note: Mark the quotations in paragraph 7.

Analyze: Why was this person quoted or cited and what did this add?

skepticism
(skep´tĭ-sĭz´əm) *n*. *Skepticism* is a doubting or questioning attitude.

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DETERMINE AUTHOR'S PURPOSE

Annotate: On this page, mark the strategies the author recommends for viewing social media.

Critique: What is the author's purpose for including these strategies in the article?

- Think outside the frame. When viewing a vlog or even just a photograph of a blog, try to imagine what's going on beyond the shots. Not everything may be as perfect or as real as what you see. Feel free to question what's going on behind the perfect scenes. Focus on influencers who are honest and direct about their intentions.
- You don't have to buy in. It's not necessary to accept influencer messages fully. Being highly entertained or energized by what you see doesn't mean you be absolutely loyal. That said, it's definitely okay to resist.
- Know your worth. Yours may be the most advertised-to age group ever. Be aware of how certain influencers want to affect your buying behavior.
- Avoid comparisons. Don't measure yourself against the seemingly perfect images. They are deliberately designed to appear that way. Know that you don't have to live up to anyone's standards.

9 In the end, be aware of the reality behind the glamour.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

With a partner, talk about how social media influencers have affected you. Will you apply the strategies that the author recommends? Why or why not?

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What's the strongest reason the author gives to support the idea that micro-influencers are very powerful?

- (A) They have millions of followers.
- (B) They are already well-known celebrities.
- (C) They seem genuine and relatable.
- (D) They show us a life we can only dream about.

Part B

Select the sentence that supports the answer in Part A.

- (A) "They drive expensive cars, take incredible trips, and always have the newest things." (paragraph 1)
- (B) "These influencers are somewhat invisible to adults." (paragraph 3)
- (C) "They can communicate directly with their followers online and through special in-person events." (paragraph 4)
- (D) "Popular influencers make lots of money from their connections with followers." (paragraph 6)

2. What was the author's purpose for writing the section titled "Still Killing It?"?

- (A) to persuade readers to become social media influencers
- (B) to explain her personal feelings about social media influencers
- (C) to inform readers that being a social media influencer is harder than it appears
- (D) to entertain readers with stories about what it's like to be a social media influencer

Ed
Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** Reread paragraph 5. Why does the author include this paragraph in the article?

2. **DRAW CONCLUSIONS** Reread the **Quoted Words** in paragraph 7 from the parting message of a former influencer. What is her view of social media, and what does this tell you about what an influencer's life may be like?

3. **CITE EVIDENCE** What does the author mean when she says that the lines between reality and advertising tend to blur? Cite evidence from the text in your answer.

4. **ANALYZE** Based on what you've read, do you think the influencer world will fade in popularity or remain popular? Explain your view.

5. **EVALUATE** Review the Author's Purpose chart on page 21. Then review the words the author uses in paragraph 6 to describe how influencers operate. How does this wording help you understand the author's purpose in writing the article?

6. **SYNTHESIZE** Think about what you learned about in this article. How did it change your thinking about social media influencers? Record your ideas in a three-column chart like the one below.

WHAT I THOUGHT BEFORE READING	WHAT I LEARNED	HOW MY THINKING CHANGED

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Good or Bad Influence?

Because the world of influencers is so popular, some believe its role in daily life is too large. Write a one-paragraph argument expressing your opinion.

- Consider the impact of influencers on you and others your age. Think of any positive or negative effects.
- Support your position with reasons, including some from your own experiences.

As you write and discuss, be sure to use the Academic Vocabulary words.

- **abnormal**
- **feature**
- **focus**
- **perceive**
- **task**

Media

Make Memes

Construct memes about the influencer world. A **meme** is an idea that can take form as an image, video, or other text on social media.

- Generate ideas with a partner or the whole class. What aspects of influencer culture strike you as funny, quirky, or even annoying?
- Write the text for your meme. Find a picture that works with your text. Use digital tools to combine them.
- Memes change as they spread from person to person and inspire fresh ideas. Create slight variations of one meme by sharing and altering it.

Social & Emotional Learning

Informal Debate

Is the world of influencers fading or as strong as ever? Take a position to answer this question. Do brief research, then form opposing debate teams. Anticipate the possible claims, reasons, and evidence of the opposition to be ready to counter them. When it's your turn, be sure to speak clearly and use gestures to emphasize your points.

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Expand Your Vocabulary

PRACTICE AND APPLY

Answer the questions to show your understanding of the vocabulary words.

1. Why is it useful to **collaborate** to complete a project?
2. What kind of skills are **relevant** for a pet-sitting job?
3. When have you felt **skepticism** about something you saw or heard on TV?

Vocabulary Strategy

Reference Resources

A **dictionary** is a valuable resource for checking definitions and expanding your vocabulary. Searching and browsing methods differ for print and digital dictionaries, but users can find the same basic information about each entry word.

- pronunciation
- one or more definitions
- part of speech
- etymology (word origin or history)

Ed **Interactive Vocabulary Lesson: Using Reference Sources**

a•nal•y•sis (ə-năl′ ĭ-sĭs) *n.* **1.** The separation of an intellectual or material whole into its constituent parts for individual study. **2.** *Chemistry* The separation of a substance into its constituent elements to determine their nature. **3.** *Mathematics* A branch of mathematics principally involving differential and integral calculus, sequences, and series and concerned with limits and convergence. [Medieval Latin, from Greek *analusis,* a dissolving, from *analūein,* to undo]

PRACTICE AND APPLY

Review paragraph 7 of "Not Everything It Seems" and find the quote in which a former influencer uses the words *illusion, contrived,* and *validation.* Look up the words in a print or digital dictionary. Note word meanings, parts of speech, and word origins. Then, in your own words, explain what the quote means.

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Watch Your Language!

Correlative Conjunctions

Writers rely on single-word conjunctions including *as, and, but,* and *if* to link ideas. **Correlative conjunctions** are pairs of words that connect words, phrases, and clauses.

Here are some commonly used correlative conjunctions:

either / or **neither / nor** **both / and**
no sooner / than **whether / or**

The two parts of a correlative conjunction need to connect similar parts of speech, phrases, or clauses. A noun must connect to a noun, a prepositional phrase must connect to a prepositional phrase, and so on. This helps to maintain a **parallel structure**.

In the example below, two verbs are connected by the correlative conjunction *either . . . or.*

You can either believe or question what you see in social media photos.

Be sure to maintain pronoun-antecedent agreement when using correlative conjunctions, as shown in these examples.

Incorrect: **Neither Kenzo nor his friends understands how he was fooled.**

Correct: **Neither Kenzo nor his friends understand how he was fooled.**

In the correct sentence, the verb *understand* agrees with the subject nearer to it—the word *friends.*

Ed
Interactive Grammar Lesson: Using Conjunctions and Interjections

PRACTICE AND APPLY

Work with a partner to write sentences using correlative conjunctions. Your sentences can be about a social media influencer you follow, a funny video or photograph, or another topic. When you have finished, share your sentences with another pair and review whether the sentences maintain pronoun-antecedent and subject-verb agreement. Apply what you have learned when you proofread your writing.

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Two Legs or One?

Folktale retold by **Josepha Sherman**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Engage Your Brain

Choose one or more of these activities to start connecting with the folktale you're about to read.

Trickster Tales

Cultures worldwide have told trickster tales featuring a sharp-witted main character. Fables and fairy tales also include tricksters. Recall whatever you know for a Think-Pair-Share activity. Take notes as you and a partner discuss trickster tales. Consider the following:

- Who are some well-known tricksters? What are their traits?
- What plot events do trickster tales often include?
- How do other characters manage to trick the trickster?

What's the Question?

Think about the title "Two Legs or One?" What situation might lead someone to ask this question? Write a few possibilities on the lines below.

Trick or Treat

What motivates someone to trick or fool someone else? With a partner, discuss why some people like to play tricks. Then, discuss your answers with the rest of the class.

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Analyze Folktales

Folktales are stories passed along by word of mouth from generation to generation. "Two Legs or One?" is a folktale that was shared as an oral tradition for a long time before it was written down. Folktales vary among cultures, but many teach life lessons. As you read, think about this folktale's message about values and behavior.

In some folktales, the main character is a **trickster**—a character who goes against acceptable behavior and attempts to fool another character, often for selfish reasons. Tricksters may succeed or fail, depending on whether their trickery is discovered.

Focus on Genre

Folktales

- are usually set in the past and are based on an oral tradition
- often show the importance of a cultural value or behavior
- often focus on a problem that needs to be solved
- may feature supernatural characters or events
- sometimes feature a trickster

Analyze Humor

Like many folktales, "Two Legs or One?" features humor. Writers use **humor** to amuse readers. Readers and listeners of tales **infer**, or make guesses about what is humorous about a character's actions by connecting the actions to their own experiences. Humor may come from plot events, characters' words, or the language a writer uses to tell a story. These are some elements writers include to add humor to a story:

- surprising characters or events
- **exaggeration**, or extreme overstatements
- **irony**, a contrast in which reality is the opposite of what it seems to be

Humor can influence the mood and tone of a story. **Mood** is the feeling or atmosphere that a writer creates through descriptive words, imagery, and figurative language. **Tone** is how writers and tellers of tales express their attitude toward their subject.

As you read "Two Legs or One?" look for techniques the writer uses to create humor. Then, think about how those techniques influence the mood and tone of the story.

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Annotation in Action

In the model, you can see one reader's note about a section of "Two Legs or One?" As you read the selection, note clues about characteristics of folktales.

One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop.

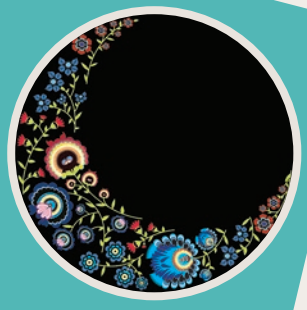
The opening is like "Once upon a time."

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

scurry	☐
procession	☐
dignified	☐
upright	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many of the words as possible to write a prediction about the folktale you're about to read. As you read "Two Legs or One?" use the definitions in the side column to learn the vocabulary words you don't already know.



Background

Josepha Sherman (1946–2012) wrote fantasy and science fiction tales as well as many biographies. Partly inspired by *The Lord of the Rings* author J.R.R. Tolkien (who had a great love of folklore), Sherman studied folklore from cultures around the world, and she published several collections of her retellings of folktales. In "Two Legs or One?," Sherman shares one of the many Middle Eastern folktales that feature a character named Goha.

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Two Legs or One?

Folktale retold by **Josepha Sherman**

A couple has a meaty disagreement.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop. There, hanging right in front of Goha's eyes, were two nice, meaty calf legs, every bit as tasty-looking to him as a good leg of lamb might be. He grew more hungry with every moment of looking, and at last bought them and **scurried** home.

2 "Wife, come, cook these as quickly as you can, and I'll go back to the market and buy some rice to go with them."

3 The calf legs cooked quickly indeed, and when Goha's wife took the lid off the pot, she saw that they were done wonderfully well—so wonderfully well that the smell of them was sweeter to her than any rose.

4 "I'd better taste one," she told herself. "Just to be sure they're done, of course. Just a taste."

scurry
(skûr´ē) *v.* To *scurry* means to hurry along with light footsteps.

ANALYZE HUMOR

Annotate: Mark the example of exaggeration that appears in paragraph 3.

Predict: What do you think will happen next? Explain.

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ANALYZE FOLKTALES

Annotate: Mark the detail in paragraph 5 that presents a problem to be solved.

Connect: Put yourself in the wife's situation. How would you solve the problem?

procession
(prə-sĕsh´ən) *n*. In a *procession*, people or things move along in an orderly and serious way.

dignified
(dĭg´nə-fīd´) *adj*. Someone or something that is *dignified* has or shows honor and respect.

upright
(ŭp´rīt´) *adv*. Someone or something that sits or stands *upright* is in a strictly vertical position.

5 Ah, but the meat was tender and perfectly cooked. She took a second taste, a third. And suddenly there was nothing more to taste. She had eaten the entire calf's leg! The wife worried, "I can't tell Goha how greedy I was! But what *am* I to tell him?"

6 Just then Goha returned. "I have the rice here, wife. Come, bring the calf's legs, and let us eat!"

7 To his surprise, the dish his wife brought from the kitchen held one leg, and one leg alone. "Where is the second leg?" Goha asked.

8 "What second leg?" his wife replied. "Here is the only one!"

9 "There were two legs!"

10 "There is only one!"

11 "There were two!"

12 "One!"

13 "Two!"

14 "One!"

15 So there they were, arguing so loudly it frightened the pigeons off the roof. "I will prove to you that there were two legs!" Goha shrieked. "I'll win this argument even if it means my very life!"

16 "There was one leg!" his wife shrieked back. "One leg!"

17 "There were two!" Goha shouted. But in the next moment, he clutched at his chest, gasping, "My heart, oh, my heart . . ."

18 With that, Goha fell to the floor and pretended to be dead. His wife at first thought this must surely be another of her husband's tricks. But when he remained so very still, she burst into tears and called the undertaker. Goha was carried from his house with great care. The funeral **procession** wound its slow, **dignified** way through the marketplace on its way to the cemetery, and everyone came running to see if the great and tricky Goha was, indeed, finally dead.

19 At last the procession passed the butcher shop. The butcher came out to see who had died, but by now such a crowd had gathered that he could see nothing.

20 "Who has died?" he asked loudly.

21 "Goha," came the answer from several mouths.

22 "Goha!" the butcher exclaimed. "But how can he be dead? He only just bought a pair of calf legs from me!"

23 On hearing this, Goha sat bolt **upright**. "You see?" he cried to his wife in triumph. "There *were* two legs. I win our argument!"

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TURN AND TALK

With a partner, identify and discuss the folktale's humorous moments.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from paragraph 3.

> . . . when Goha's wife took the lid off the pot, she saw that they were done wonderfully well . . .

Why does the author mention that the calf legs were done wonderfully well?

- (A) to introduce the problem that will shape the rest of the tale
- (B) to reveal that Goha appreciates his wife's good cooking
- (C) to explain why Goha needs to return to the marketplace
- (D) to show that this story could not happen in real life

2. Select **two** pieces of evidence from paragraph 18 that support the idea that Goha has a habit of fooling people.

- (A) "With that, Goha fell to the floor and pretended to be dead."
- (B) "His wife at first thought this must surely be another of her husband's tricks."
- (C) "Goha was carried from his house with great care."
- (D) "Everyone came running to see if the great and tricky Goha was, indeed, finally dead."
- (E) "But when he remained so very still, she burst into tears and called the undertaker."

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Analyze the Text

Support your responses with evidence from the text.

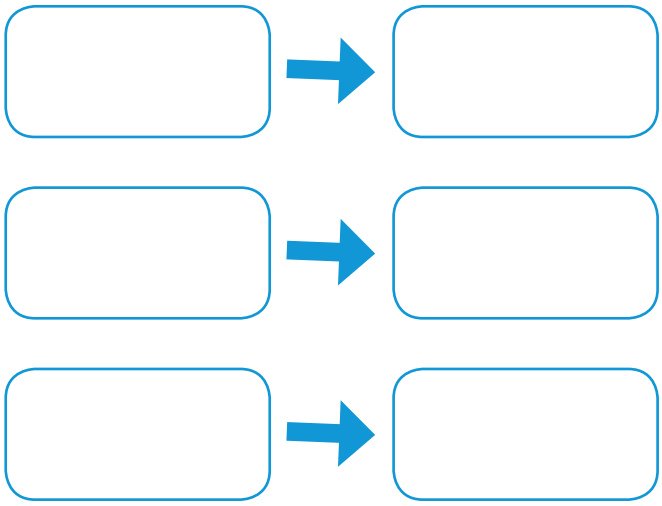
1. **ANALYZE** How does this folktale's setting help shape plot events?

2. **ANALYZE** In paragraph 5, what moment of discovery causes Goha's wife to lie to Goha about the calf's legs? Explain.

3. **ANALYZE** Reread the couple's argument in paragraphs 8–14. What impact does the author's repetition of certain words and phrases have on tone?

4. **DRAW CONCLUSIONS** How do the characters' traits shape the plot of this story? Fill out this cause-and-effect organizer to help illustrate your answer.

CAUSE AND EFFECT



5. **EVALUATE** Identify two life lessons suggested by this folktale. Which is the main lesson, and which is secondary? Explain your answer.

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Critique the Twists

Write a short critique or review of the folktale.

1. Review the story to trace the individual actions of Goha and his wife. Think about their motivations—the reasons they act as they do.
2. Think about each twist in the story. How do they affect the characters and the plot?
3. Write about your reactions. Call out any features (for example, twists, dialogue, or humor) that help make this a good story.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **abnormal**
- **feature**
- **focus**
- **perceive**
- **task**

Speaking & Listening

Retell the Tale

With a partner, review "Two Legs or One?" or another trickster tale. Then, prepare an oral retelling of the tale for the class, taking turns as director and reteller.

- As the director, listen carefully to your partner's retelling. Give constructive feedback and helpful tips for improvement.
- As the reteller, listen to your director to help you convey the humorous or dramatic moments of the tale. Try out different ways of speaking and gesturing.

Research

Trickster Tales

Do brief research to gather information about two or more trickster tales. Devise a chart to compare each tale's characteristics.

- Detail the central characters (usually the tricksters) and the tricks.
- Note these characters' traits and what they add to tale.
- Learn the origin of each tale. See what you can discover about the cultural values the tales reveal.
- What is each tale's purpose: to entertain, to teach, or both? Include your opinion.

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Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question, using the boldface vocabulary word in a complete sentence.

1. What kind of situation might cause you to **scurry?**
2. When have you seen or taken part in a **procession?** What was its purpose?
3. How are you expected to react to a **dignified** person or event?
4. When might you need to remain **upright** for a long time?

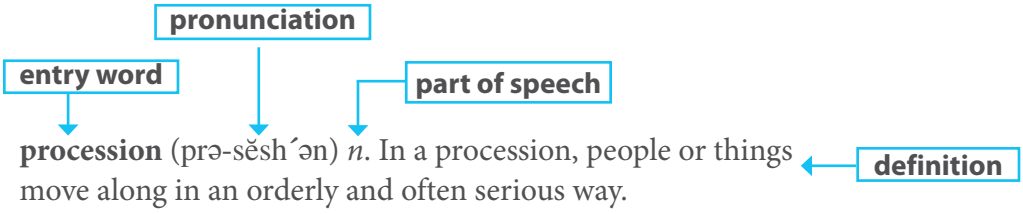
Vocabulary Strategy

Glossary

A **glossary** is a list of specialized terms and their definitions. When a printed book contains a glossary, words are listed in the back of the book in alphabetical order. A digital, or electronic, glossary allows readers to click on a word in the text to see its definition and hear its pronunciation.

Ed **Interactive Vocabulary Lesson: Using Reference Sources**

Notice the parts of this glossary entry for the word *procession*.


pronunciation
entry word
part of speech
procession (prə-sĕsh´ən) n. In a procession, people or things move along in an orderly and often serious way.
definition

PRACTICE AND APPLY

Use the Resources table of contents and the glossaries at the back of this book to answer the following questions.

1. In which glossary would you expect to find a listing for the vocabulary words that are highlighted in each selection?
2. Use the Glossary of Academic Vocabulary to look up the words *feature* and *perceive*. What part of speech is given for each word? What is the glossary definition of *feature*?

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Watch Your Language!

Commas

Commas show readers which words and phrases go together and indicate which part of a sentence is most important. In "Two Legs or One?" commas are used for several reasons, including these:

- to set off introductory words or phrases:

  Wife, come, cook these as quickly as you can. . . .

  On hearing this, Goha sat bolt upright.

- to set off nonessential words, phrases, and clauses:

  Just to be sure they're done, of course. Just a taste.

- to separate dependent clauses from independent clauses:

  One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop.

- to separate two independent clauses joined by the coordinating conjunctions *and, but, or, for, nor, so,* or *yet*:

  The butcher came out to see who had died, but by now such a crowd had gathered that he could see nothing.

Ed

Interactive Grammar Lesson: More Uses of the Comma

Let's eat Grandma.

Let's eat, Grandma.

Commas save lives.

PRACTICE AND APPLY

Write your own sentences with commas, using the above examples as models. Your sentences can be about an experience that you or someone you know had with a "trickster" or about another topic related to folktales or humor writing.

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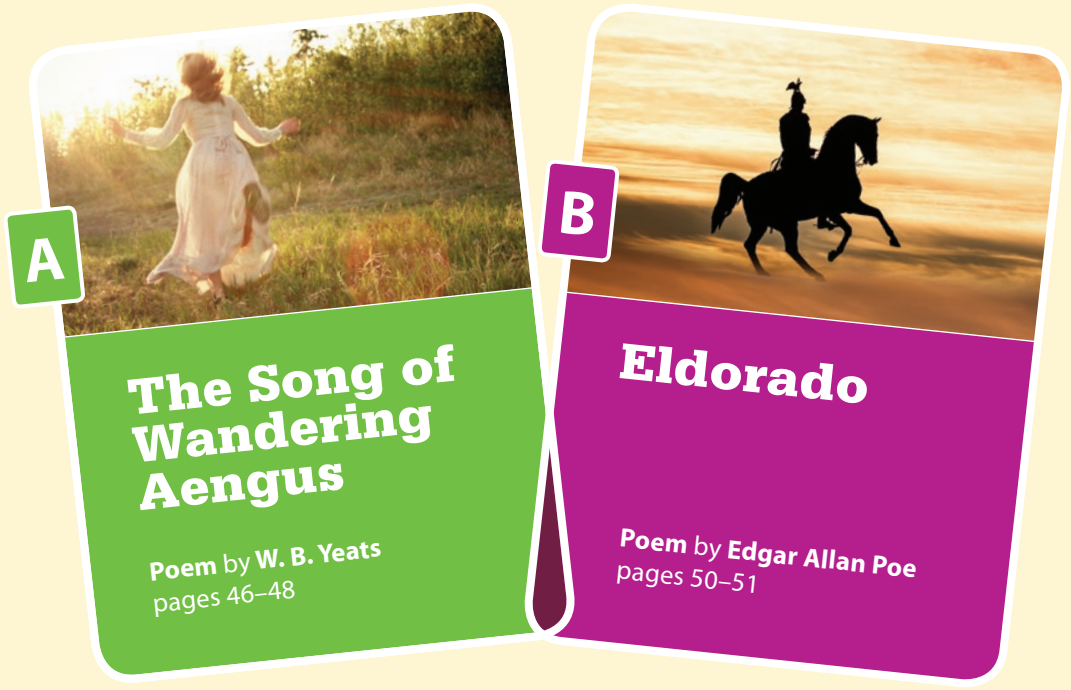
Collaborate & Compare

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Compare Moods

You are about to read two poems about dreams versus reality. As you read, notice the elements that shape each poem's mood or feeling. Then, think about how the poems' moods are similar.



After you read both selections, you will collaborate with a small group on an in-depth analysis of mood.

You will:

- Determine the Most Important Details
- Create Mood Word Webs
- Present to the Class
- Discuss Presentations

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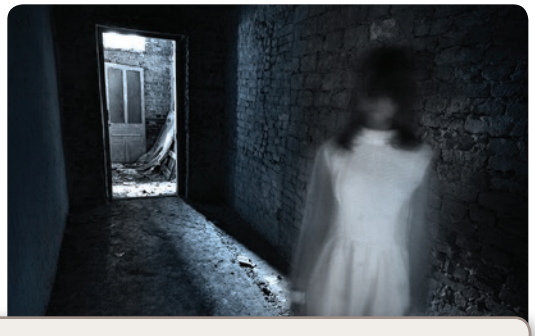
The Song of Wandering Aengus

Poem by **W. B. Yeats**

Eldorado

Poem by **Edgar Allan Poe**



Engage Your Brain

Choose one or both activities to start connecting with the poems you're about to read.

Pop-Culture Connection

Author Edgar Allan Poe's spine-tingling tales have inspired many adaptations, including movies. With a partner, discuss the creepy elements you spot in this movie poster.

Haunted by Visions

Recall a time you spotted something strange that seemed to disappear before you could figure out what it was. Or recall a dream that left you wondering if such sights could really exist. Describe your experience.

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Analyze Rhyme

Rhyme is the repetition of sounds at the ends of words. Words rhyme when their accented vowels and the letters that follow them create identical or similar sounds.

dreary / weary more / roar chair / stare

Poets use rhyme for a number of purposes:

- to create a musical quality and to emphasize sounds that suggest particular feelings, such as surprise or sadness
- to create rhythms, or patterns of stressed and unstressed syllables

Focus on Genre

Poetry

- includes imagery that appeals to the senses
- includes sound devices such as rhyme, alliteration, assonance, consonance, and repetition
- creates a mood
- expresses a theme, or a message about life

Analyze Rhyme Scheme and Mood

A **rhyme scheme** is a pattern of end rhymes in a poem. A rhyme scheme is noted by assigning a letter of the alphabet, starting with *a*, to each end rhyme, as in the example from the first stanza of "Eldorado."

RHYME SCHEME
Gaily bedight, a
A gallant knight, a
In sunshine and in shadow, b
Had journeyed long, c
Singing a song, c
In search of Eldorado. b

As you read "The Song of Wandering Aengus" and "Eldorado," think about how each poet's use of rhyme and rhyme scheme contributes to the poem's **mood**—the feeling the poem creates for the reader. Some words that might describe the mood of a poem are *cheerful, regretful, mysterious*, or *humorous*.

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Analyze Sound Devices and Mood

Poets use rhyme and other **sound devices** to convey a poem's meaning and mood.

SOUND DEVICE	DEFINITION	EXAMPLE
alliteration	repetition of beginning consonant sounds in words	**And when white moths …**
assonance	repetition of vowel sounds in non-rhyming words	**Though I am old …**
consonance	repetition of consonant sounds within and at ends of words	**When I had laid …**
repetition	restating the same words or phrases, or the same grammatical constructions	**apple blossom, apples of the moon, apples of the sun**

Annotation in Action

In the model, you can see one reader's note about "The Song of Wandering Aengus." As you read the poems, note each poet's use of rhyme and sound devices.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;

The rhymes, the sound devices, and the rhythm remind me of a simple song.

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Background

W. B. Yeats (1865–1939) was an Irish poet, a playwright, and a notable literary figure of the 20th century. "The Song of Wandering Aengus" is one of his best known works.

Edgar Allan Poe (1809–1849) is a major figure in American writing, admired for his poetry and short stories. "Eldorado" explores some themes in his work, such as love and loss.

A

The Song of Wandering Aengus

Poem by **W. B. Yeats**

A vision sets a lifelong journey in motion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

NOTICE & NOTE
AGAIN AND AGAIN

When you notice certain words being repeated in a portion of a poem, you've found an **Again and Again** signpost.

Notice & Note: Mark the word that is repeated at the beginning of lines 3–6.

Analyze: Why might the poet use this word repeatedly?

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.

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Don't forget to **Notice & Note** as you read the text.

When I had laid it on the floor
I went to blow the fire aflame,
But something rustled on the floor,
And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

ANALYZE RHYME SCHEME/ ANALYZE SOUND DEVICES AND MOOD

Annotate: Reread lines 9–16 aloud. Mark examples of end rhymes and alliteration.

Interpret: How do these sound devices help convey the poet's meaning?

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Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled[1] grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

[1] **dappled:** marked with many spotted colors or light.

TURN AND TALK

What image from the poem is most vivid to you? Discuss with a partner.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

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Assessment Practice

Answer these questions about "The Song of Wandering Aengus" before moving on to the next selection.

1. What sound device does the poet use when repeating the *w* sound in line 5 of the poem?

- (A) rhyme
- (B) alliteration
- (C) assonance
- (D) consonance

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What **two** words best describe the mood of the last stanza?

- (A) melancholy
- (B) hopeful
- (C) depressed
- (D) excited
- (E) determined

Part B

Which statement best expresses the thoughts of the narrator and supports the answers to Part A?

- (A) The narrator is old and tired.
- (B) The narrator has traveled through difficult lands.
- (C) The narrator is confident he will reach his goal.
- (D) The narrator has seen the girl he seeks in the hills.

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B

Eldorado

Poem by **Edgar Allan Poe**

The quest for the city of gold leads into eerie territory.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE RHYME SCHEME AND MOOD

Annotate: Reread lines 7–18 aloud. Mark examples of rhyme and lines that indicate the passage of time.

Interpret: What effect do these lines—and the rhyme within these lines—have on the mood of the poem?

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old—
This knight so bold—
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow—
"Shadow," said he,
"Where can it be—
This land of Eldorado?"

"Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied—
"If you seek for Eldorado!"

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TURN AND TALK

What might the "pilgrim shadow" really be? Discuss your thoughts with a partner.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is the knight's goal?

- (A) to travel the world
- (B) to please his love
- (C) to find Eldorado
- (D) to become famous

Part B

Which sound device in the poem best supports the answer to Part A?

- (A) repetition of the last line of each stanza
- (B) assonance in many lines of the poem
- (C) consonance in many lines of the poem
- (D) alliteration in several lines of the poem

2. What **two** ideas do "The Song of Wandering Aengus" and "Eldorado" share?

- (A) Both reveal a sense of loss and longing.
- (B) Both center on a heroic quest for riches.
- (C) Both have speakers who were bold in youth.
- (D) Both use repetition in the last line of each stanza.
- (E) Both have characters who grow old during their search.

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Test-Taking Strategies

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Analyze the Texts

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the texts. Your annotations can help you answer these questions.

1. **ANALYZE** How does the author's use of rhyme impact meaning in the first stanza of "The Song of Wandering Aengus"?

2. **SUMMARIZE** What are the primary actions in the three stanzas of "The Song of Wandering Aengus"?

3. **EVALUATE** Analyze the structure of "The Song of Wandering Aengus." What does each stanza contribute to the poem's mood? Use the chart to fill in your response.

	WHAT IS THE MOOD?	WHAT DETAILS CONTRIBUTE TO THE MOOD?
Stanza 1		
Stanza 2		
Stanza 3		

4. **INTERPRET** What are the purposes of the dashes at the end of lines 7, 8, 15, 17, and 23 in "Eldorado"? What effect does the poet's use of the dashes have on the poem?

5. **CRITIQUE** Think about the words repeated at the end of each stanza of "Eldorado." How do they connect to the changing mood of the poem?

6. **ANALYZE** Why do you think the poet uses the word *shadow* **Again and Again** in each of the four stanzas of "Eldorado"? How does the meaning of the word change from the first stanza to the last?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- abnormal
- perceive
- feature
- task
- focus

Writing

A Mystery Poem

Write a poem about a mysterious event and its effects. As you plan ideas for the poem, consider the following questions:

1. Who will be the speaker of your poem? Will the speaker be part of the mystery or only an observer?
2. What elements will weave mystery into your poem? How will you convey the mood or feeling?
3. Will your poem include rhyme and rhythm, or will it have no set sound pattern?

Media

Illustrate Sketchy Moments

Review either "The Song of Wandering Aengus" or "Eldorado" and choose a moment in which something strikingly strange occurs. Sketch the moment, based on descriptions from the poem. Use a line or two from the poem to caption the illustration.

Speaking & Listening

Perform a Choral Reading

In pairs, or with a small group, prepare to read "The Song of Wandering Aengus" or "Eldorado" aloud.

- Review your chosen poem to get a sense of what you want to emphasize.
- Assign lines or stanzas to different readers.
- Keep in mind how each poem's mood or overall feeling changes as the poem progresses.
- Make sure the vocal expressions reflect your analysis of the poem.

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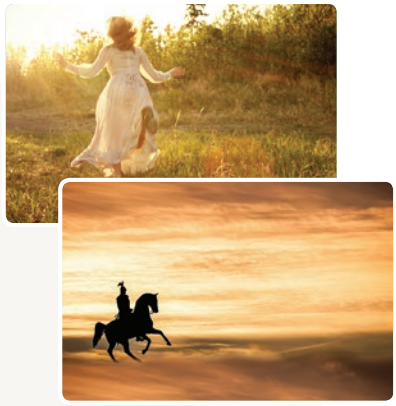
Compare Moods



Both "The Song of Wandering Aengus" and "Eldorado" describe a quest, or a journey in which someone searches for something desired. Although the poems share this idea, each poem creates a distinctly different mood.

In a small group, fill the chart with details from both poems.

	THE SONG OF WANDERING AENGUS	ELDORADO
Setting/Events		
Speaker		
Diction		
Sound devices		

Analyze the Texts

Discuss these questions in your group.

1. **COMPARE** What words and phrases do the poets use to describe the quest in each poem? What does each quest symbolize?

2. **INTERPRET** In both poems, the speaker notes that the person on the quest has grown old. How does age relate to each quest? How does it affect the mood of each poem?

3. **EVALUATE** Both poems use several sound devices to develop mood. Which poem do you think does this more effectively? Why?

4. **CRITIQUE** In "The Song of Wandering Aengus," Yeats uses the image of apples to develop mood. In "Eldorado," Poe uses shadow. How do these images help develop mood in each poem?

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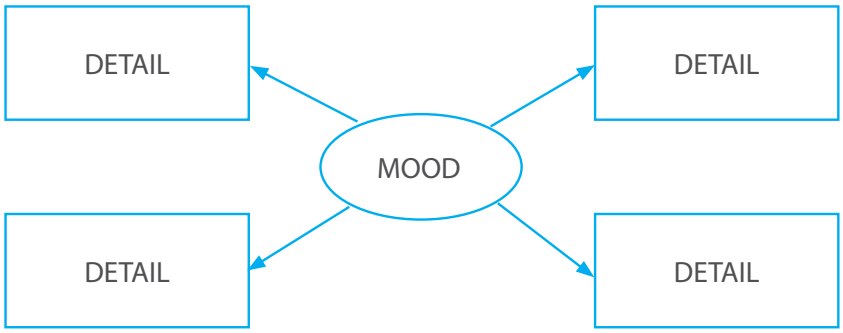
Collaborate and Present

Now, your group can continue exploring the ideas in these texts by identifying and comparing the mood of the poems. Follow these steps:

1. **DETERMINE THE MOST IMPORTANT DETAILS** Review the most important details about each poem. Identify points your group agrees on and resolve disagreements through collaborative discussion. Try to reach a consensus about the mood of each poem based on text evidence.

2. **CREATE MOOD WORD WEBS** Prepare a word web like the one below for each poem. In the center of each web, write a key word or phrase that describes the poem's basic mood. Then, add quotations from the poem or descriptive phrases that provide evidence about the poem's mood.



3. **PRESENT TO THE CLASS** As a group, prepare a presentation about the mood of each poem, using your word webs as visuals. For each poem, write a complete sentence stating your central idea about the poem's mood. Then, use your details to support your central idea, taking care that you cite specific evidence from both poems. Share your presentation with the class.

4. **DISCUSS PRESENTATIONS** When all the groups have made presentations, discuss how your ideas are similar and different. Listen actively to other groups and ask them to clarify any points you don't understand.

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Collaborate & Compare

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Compare Versions

As you read excerpts from the screenplay and the graphic novel, notice how the opening of the story is handled in each version. Consider differences in point of view and in how the narrator affects each version of the story.

After you have read both texts, you'll compare versions and share a critique.

- Gather Information
- Choose a Version
- Acknowledge Flaws
- Share Your Critique

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from Monster

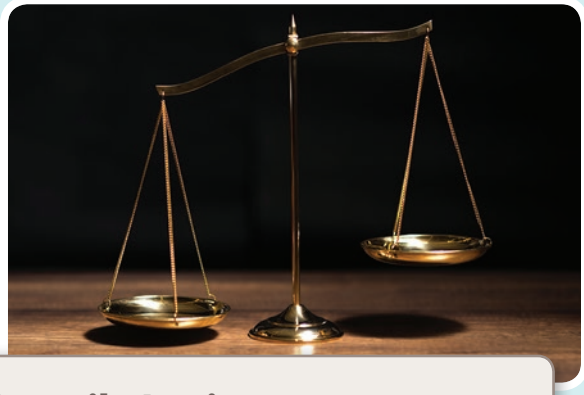
Screenplay by **Walter Dean Myers**

from Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**
adapted by **Guy A. Sims**
illustrated by **Dawud Anyabwile**

Engage Your Brain

Choose one or both activities to start connecting with the screenplay and graphic novel you're about to read.



Juvenile Justice

The legal definition of a juvenile, or minor, varies from state to state, but in most states, kids 17 or younger are considered juveniles. Should juvenile criminals be treated as adults? Write your take on the issue.

Familiarity Rating

Use this scale to rate your awareness of the juvenile court system and its issues.

Not much 1 2 3 4 5 **Quite a lot**

Briefly jot down what you're curious about in the legal system for teenagers.

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Analyze Narrator

A **narrator** tells the story and shapes the point of view for the reader. The three types of point of view are shown below.

FIRST PERSON	THIRD-PERSON LIMITED	THIRD-PERSON OMNISCIENT
• narrator is a story character • narrator reveals only what he or she knows and experiences • narrator makes the story feel personal	• narrator is not a story character • narrator reveals the experiences, thoughts, and feelings of one character	• narrator is not a story character • narrator reveals the thoughts, feelings, and experiences of all characters • narrator may give extra insight into the story or characters
• Uses first-person pronouns (*I, me, my*)	• Uses third-person pronouns (*he, she, they*)	

If the point of view shifts, readers should pay close attention. Readers also should consider whether the narrator's point of view is credible, or believable. An **unreliable narrator** is one whose viewpoint is not credible. As you read the screenplay of *Monster*, think about how the narrator's point of view and how it changes.

Focus on Genre
Screenplay

- written in script form for film or television, sometimes adapted from an existing work of literature
- includes dialogue, stage directions, and technical instructions for filming

Analyze Graphic Novels

Like other narratives, **graphic novels** include characters, plot, setting, theme, and point of view. They tell an entire story through images and captions. Graphic novel features include

- **image panels**: illustrations set in a border or "frame"
- **captions**: boxes of text that narrate the story
- **speech balloons**: balloon-shaped graphics that show dialogue
- **thought bubbles:** cloud-shaped graphics that show characters' thoughts

To analyze the graphic novel version of *Monster*, think about how the images and words work together to tell a story.

Focus on Genre
Graphic Novel

- includes both text and images to tell a full-length real or fictional story in sequence
- includes illustrated panels, frames, speech balloons, and other comic-strip elements

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Annotation in Action

Here are one reader's notes on the first paragraph of the screenplay for *Monster*. As you read the selection, highlight details that reveal the narrator's point of view and how it influences the story.

They say you get used to being in jail, but I don't see how. Every morning I wake up and I am surprised to be here. If your life outside was real, then everything in here is just the opposite.

Narrator uses first-person pronouns and includes personal feelings about jail

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

detention	☐
voice-over	☐
acknowledge	☐
suppress	☐

Turn to a partner and talk about the vocabulary words you already know. Then, discuss a criminal case or trial you've heard about or seen in a movie, using as many of the vocabulary words as you can.

As you read *Monster*, use the definitions in the side column to learn the vocabulary words you don't already know.

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Background

Walter Dean Myers (1937–2014) published *Monster* in 1999. Told through journal entries and a screenplay, the novel became a National Book Award Finalist and a Coretta Scott King Award Honor Book.

Guy A. Sims and his brother, artist and illustrator **Dawud Anyabwile** collaborated to adapt Myers's novel into the *Monster* graphic novel. Their comic-book series, *Brotherman,* is archived at the Smithsonian's National Museum of African American History and Culture in Washington, D.C.

from

Monster

Screenplay by **Walter Dean Myers**

When Steve Harmon finds himself in jail, he turns his life into a running screenplay.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE NARRATOR

Annotate: Mark words and phrases in the first paragraph that help you identify the narrator's point of view.

Analyze: What is the narrator's point of view? How does this point of view influence how you feel about the main character as you start the story?

1 They say you get used to being in jail, but I don't see how. Every morning I wake up and I am surprised to be here. If your life outside was real, then everything in here is just the opposite. We sleep with strangers, wake up with strangers, and go to the bathroom in front of strangers. They're strangers but they still find reasons to hurt each other.

2 Sometimes I feel like I have walked into the middle of a movie. It is a strange movie with no plot and

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no beginning. The movie is in black and white, and grainy. Sometimes the camera moves in so close that you can't tell what is going on and you just listen to the sounds and guess.
I have seen movies of **prisons** but never one like this. This is not a movie about bars and locked doors. It is **about being alone** when you are not really alone and about being scared **all the time.**

3 I think to get used to this I will have to give up what I think is real and take up something else.
I wish I could make sense of it.

4 Maybe I could make my own movie. I could write it out and play it in my head. I could block out the scenes like we did in school. The film will be the **story of my life.**
No, not my life, **but of this experience.** I'll write it down in the notebook they let me keep. I'll call it what the lady who is the prosecutor called me.

Don't forget to **Notice & Note** as you read the text.

ANALYZE NARRATOR

Annotate: In paragraphs 3–4, mark words and phrases that reflect the narrator's feelings.

Infer: The narrator says the prosecutor called him a "monster." Does he explain how he feels about this? What can you infer about his reliability as a narrator based on how he shares this detail?

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Monday, July 6th

detention
(dĭ-tĕn´shən) *n.* If someone is held in custody before his or her trial, that person is in *detention*.

5 FADE IN: INTERIOR: Early morning in CELL BLOCK D, MANHATTAN DETENTION CENTER. Camera goes slowly down grim, gray corridor. There are sounds of inmates yelling from cell to cell; much of it is obscene. Most of the voices are clearly Black or Hispanic. Camera stops and slowly turns toward a cell.

6 INTERIOR: CELL. Sixteen-year-old STEVE HARMON is sitting on the edge of a metal cot, head in hands. He is thin, brown skinned. On the cot next to him are the suit and tie he is to wear to court for the start of his trial.

7 CUT TO: ERNIE, another prisoner, sitting on john, pants down.

8 CUT TO: SUNSET, another prisoner, pulling on T-shirt.

9 CUT TO: STEVE pulling blanket over his head as screen goes dark.

voice-over
(vois´ō´vər) *n.* In a movie or television show, a *voice-over* is narration that is spoken by an unseen narrator or character.

VOICE-OVER (VO)

10 Ain't no use putting the blanket over your head, man. You can't cut this out; this is reality. This is the real deal.

11 VO continues with anonymous PRISONER explaining how the Detention Center is the real thing. As he does, words appear on the screen, just like the opening credits of the movie *Star Wars*, rolling from the bottom of the screen and shrinking until they are a blur on the top of the screen before rolling off into space.

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Monster!

The Story of My Miserable Life

Starring
Steve Harmon

Produced by
Steve Harmon

Directed by
Steve Harmon

(Credits continue to roll.)

The incredible story of how one guy's life was turned around by a few events and how he might spend the rest of his life behind bars. Told as it actually happened!

NOTICE & NOTE
AGAIN AND AGAIN

When you notice certain words being repeated in a portion of the story, you've found an **Again and Again** signpost.

Notice & Note: Mark the word at the top of the page.

Infer: Why might the narrator use this word repeatedly?

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Written and directed by Steve Harmon

Featuring . . .

Sandra Petrocelli
as the Dedicated Prosecutor

Kathy O'Brien
as the Defense Attorney with Doubts

James King
as the Thug

Richard "Bobo" Evans
as the Rat

Osvaldo Cruz, member of the Diablos,
as the Tough Guy Wannabe

Lorelle Henry
as the Witness

José Delgado . . .
he found the body

And Starring

16-year-old Steve Harmon

Filmed at the Manhattan Detention Center

Set design, handcuffs, and prison outfits by the State of New York

VO

12 Yo, Harmon, you gonna eat something? Come on and get your breakfast, man. I'll take your eggs if you don't want them. You want them?

STEVE (subdued)

13 I'm not hungry.

SUNSET

14 His trial starts today. He up for the big one. I know how that feels.

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15 CUT TO: INTERIOR: CORRECTIONS DEPT. VAN. Through the bars at the rear of the van, we see people going about the business of their lives in downtown New York. There are men collecting garbage, a female traffic officer motioning for a taxi to make a turn, students on the way to school. Few people notice the van as it makes its way from the DETENTION CENTER to the COURTHOUSE.

16 CUT TO: PRISONERS, handcuffed, coming from back of van. STEVE is carrying a notebook. He is dressed in the suit and tie we saw on the cot. He is seen only briefly as he is herded through the heavy doors of the courthouse.

17 FADE OUT as last prisoner from the van enters rear of courthouse.

18 FADE IN: INTERIOR COURTHOUSE. We are in a small room used for prisoner-lawyer interviews. A guard sits at a desk behind STEVE.

19 KATHY O'BRIEN, STEVE's lawyer, is petite, red-haired, and freckled. She is all business as she talks to STEVE.

O'BRIEN

20 Let me make sure you understand what's going on. Both you and this King character are on trial for felony murder. Felony murder is as serious as it gets. Sandra Petrocelli is the prosecutor, and she's good. They're pushing for the death penalty, which is really bad. The jury might think they're doing you a big favor by giving you life in prison. So you'd better take this trial very, very seriously.

21 When you're in court, you sit there and you pay attention. You let the jury know that you think the case is as serious as they do. You don't turn and wave to any of your friends. It's all right to acknowledge your mother.

22 I have to go and talk to the judge. The trial will begin in a few minutes. Is there anything you want to ask me before it starts?

Don't forget to **Notice & Note** as you read the text.

ANALYZE NARRATOR

Annotate: Mark the text that shows narration on this page.

Analyze: How does the narration shift at this point in the story?

acknowledge
(ăk-nŏl´ ĭj) v. If you notice or express recognition of someone, you *acknowledge* them.

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STEVE

23 You think we're going to win?

O'BRIEN (seriously)

24 It probably depends on what you mean by "win."

25 CUT TO: INTERIOR: HOLDING ROOM. We see STEVE sitting at one end of bench. Against the opposite wall, dressed in a sloppy-looking suit, is 23-year-old JAMES KING, the other man on trial. KING looks older than 23. He looks over at STEVE with a hard look and we see STEVE look away. Two GUARDS sit at a table away from the prisoners, who are handcuffed. The camera finds the GUARDS in a MEDIUM SHOT (MS). They have their breakfast in aluminum take-out trays that contain eggs, sausages, and potatoes. A Black female STENOGRAPHER pours coffee for herself and the GUARDS.

STENOGRAPHER

26 I hope this case lasts two weeks. I can sure use the money.

GUARD 1

27 Six days—maybe seven. It's a motion case. They go through the motions; then they lock them up.

(Turns and looks off camera toward STEVE.)

28 Ain't that right, bright eyes?

CUT TO: STEVE, who is seated on a low bench.

29 He is handcuffed to a U-bolt put in the bench for that purpose. STEVE looks away from the GUARD.

30 CUT TO: DOOR. It opens, and COURT CLERK looks in.

VOCABULARY

Word Origins: The Greek word parts in *stenographer* can help you grasp the word's meaning. The word part *sten-*, from the Greek word *stenos,* means "narrow" or "confined." The word part *-graph* means "writing or recording."

Analyze: Why do you think Steve includes the stenographer in his screenplay?

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Don't forget to **Notice & Note** as you read the text.

COURT CLERK

31 Two minutes!

32 CUT TO: GUARDS, who hurriedly finish breakfast. STENOGRAPHER takes machine into COURTROOM. They unshackle STEVE and take him toward door.

33 CUT TO: STEVE is made to sit down at one table. At another table we see KING and two attorneys. STEVE sits alone. A guard stands behind him. There are one or two spectators in the court. Then four more enter.

34 CLOSE-UP (CU) of STEVE HARMON. The fear is evident on his face.

35 MS: People are getting ready for the trial to begin. KATHY O'BRIEN sits next to STEVE.

O'BRIEN

36 How are you doing?

STEVE

37 I'm scared.

O'BRIEN

38 Good; you should be. Anyway, just remember what we've been talking about. The judge is going to rule on a motion that King's lawyer made to suppress Cruz's testimony, and a few other things. Steve, let me tell you what my job is here. My job is to make sure the law works for you as well as against you, and to make you a human being in the eyes of the jury. Your job is to help me. Any questions you have, write them down and I'll try to answer them. What are you doing there?

suppress
(sə-prĕs´) *v.* If you *suppress* something, you try to keep it from being revealed.

STEVE

39 I'm writing this whole thing down as a movie.

O'BRIEN

40 Whatever. Make sure you pay attention. Close attention.

VO (COURT GUARD)

41 All rise.

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ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

O'Brien tells Steve that her job is "to make you a human being in the eyes of the jury." How does this statement deepen your understanding of the screenplay's title? Discuss with a partner.

Assessment Practice

Answer these questions before moving on to the next selection.

1. In *Monster,* why is Steve at the Detention Center?

- (A) He yelled something obscene.
- (B) He is awaiting trial for murder.
- (C) He has been convicted of a crime.
- (D) He has a prisoner-lawyer interview.

2. How does Steve try to "make sense of" his situation?

- (A) He watches movies of prisons.
- (B) He writes a story about his childhood.
- (C) He hires defense attorney Kathy O'Brien.
- (D) He turns his experience into a screenplay.

3. In paragraph 27, a guard says Steve's trial is a motion case. What is he suggesting?

- (A) Steve is probably guilty.
- (B) The judge has a few choices.
- (C) Cases like Steve's move slowly.
- (D) Kathy O'Brien should try harder.

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B

from

Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**

Adapted by **Guy A. Sims**

Illustrated by **Dawud Anyabwile**

A sixteen-year old is accused of helping with a murder. Who will believe his side of the story?

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MOST PEOPLE IN OUR COMMUNITY ARE DECENT, HARDWORKING CITIZENS WHO PURSUE THEIR OWN INTERESTS LEGALLY AND WITHOUT INFRINGING ON THE RIGHTS OF OTHERS...
...BUT THERE ARE ALSO MONSTERS IN OUR COMMUNITIES... PEOPLE WHO ARE WILLING TO STEAL AND TO KILL... PEOPLE WHO DISREGARD THE RIGHTS OF OTHERS...

ANALYZE GRAPHIC NOVELS

Annotate: Mark the caption in the bottom panel.

Analyze: How do you know this is a caption and not a speech balloon or thought bubble? How does the graphic treatment help you understand the narration here?

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Don't forget to **Notice & Note** as you read the text.

"ALL WE NEED IS A LOOKOUT. YOU KNOW, CHECK THE PLACE OUT.... MAKE SURE AIN'T NO BADGES COPPIN' Z'S."
Pay Attention!
Will we MIND?
BE SCARED?
Make me Human?
What was I Doing?
What was I Thinking?
"YOU SAID THAT YOU RECEIVED A SIGN FROM MR. HARMON. CAN YOU TELL ME WHAT THAT SIGN WAS?"
Steve Harmon
Student
Son
Filmmaker

ANALYZE GRAPHIC NOVELS

Annotate: Captions on this page are slightly different from those on the previous page. Mark any differences you see.

Infer: Is the text on this page dialogue or something else? Use your understanding of the graphic features as clues.

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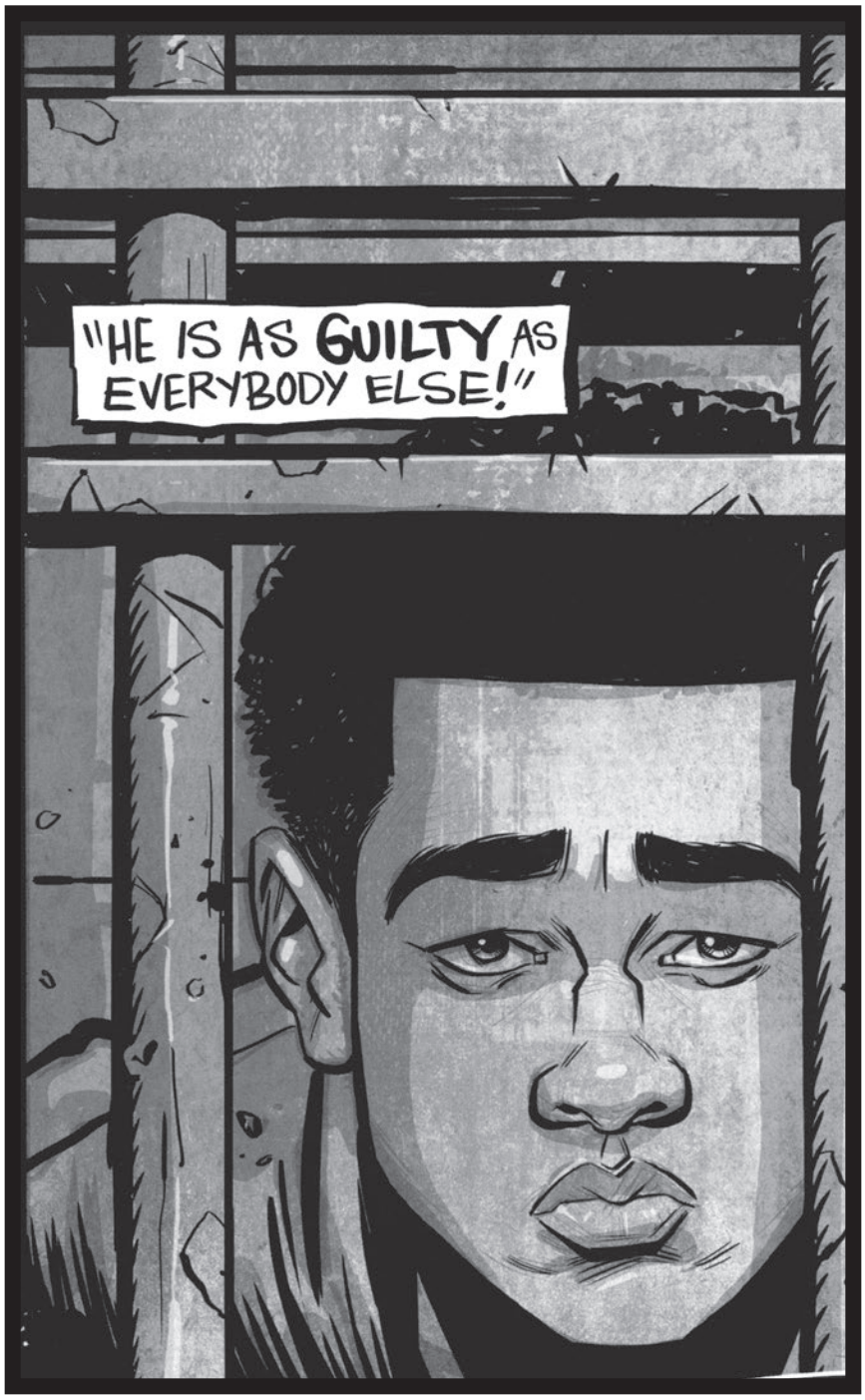

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Don't forget to **Notice & Note** as you read the text.

ANALYZE GRAPHIC NOVELS

Annotate: Mark details that show how the setting shifts on this page.

Summarize: Describe the shifts in your own words.

ANALYZE NARRATOR

Annotate: Mark images that seem to reflect the scene from Steve's point of view.

Analyze: Why do these images seem to reflect the scene from Steve's point of view?

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ANALYZE GRAPHIC NOVELS

Annotate: Mark graphic elements that contribute to a feeling of imprisonment in the panel.

Analyze: How do the graphic elements emphasize the setting?

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Don't forget to **Notice & Note** as you read the text.

YOU KNOW WHAT WE'RE DOING TODAY?
GOING TO COURT... MS. O'BRIEN...
... I GUESS.
PAY ATTENTION! LET ME MAKE SURE YOU UNDERSTAND WHAT'S GOING ON.
BOTH YOU AND THIS KING CHARACTER ARE ON TRIAL FOR FELONY MURDER.
FELONY MURDER IS AS SERIOUS AS IT GETS.
SANDRA PETROCELLI IS THE PROSECUTOR... AND SHE'S GOOD! THEY'RE PUSHING FOR LIFE WITHOUT PAROLE... WHICH IS REALLY BAD.
SO YOU BETTER TAKE THIS TRIAL VERY, VERY SERIOUSLY.
LISTEN TO ME! WHEN YOU'RE IN COURT, YOU SIT THERE. YOU DON'T TURN AND WAVE TO ANY OF YOUR FRIENDS. IT'S ALL RIGHT TO ACKNOWLEDGE YOUR MOTHER.
I HAVE TO GO AND TALK TO THE JUDGE. THE TRIAL BEGINS IN A FEW MINUTES. ANY QUESTIONS BEFORE WE START?
YOU THINK WE'RE GOING TO WIN?
IT PROBABLY DEPENDS ON WHAT YOU MEAN BY "WIN."

ANALYZE GRAPHIC NOVELS

Annotate: Mark details in the text and images that reveal Steve's thoughts and feelings when he's at the courthouse.

Analyze: How does Steve change during his discussion at the courthouse?

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NOTICE & NOTE
AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark the panel that shows a change in Steve's words, feelings, or actions.

Infer: What happens? How might this change things for Steve?

"THE JUDGE IS GOING TO RULE ON A MOTION THAT KING'S LAWYER MADE TO SUPPRESS CRUZ'S TESTIMONY..."
"...MY JOB IS TO MAKE SURE THE LAW WORKS FOR YOU AS WELL AS AGAINST YOU..."
"...AND TO MAKE YOU HUMAN IN THE EYES OF THE JURY."
"YOUR JOB IS TO HELP ME."
MAN, IT'S LIKE THESE KIDS NEVER LEARN.
LOOK, AFTER WE GET SEATED, ANY QUESTIONS YOU HAVE, WRITE THEM DOWN AND I'LL TRY TO ANSWER THEM.
I'M GOING TO WRITE THIS WHOLE THING DOWN AS A MOVIE.
"WHATEVER...JUST PAY ATTENTION."

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TURN AND TALK

From what you know of his story, do you see Steve as a monster? Why or why not? Discuss with a partner.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. On page 75, Ms. O'Brien comments to Steve that the prosecutors intend to seek "life without parole . . . which is really bad." What does the phrase life without parole mean in this excerpt?

- (A) Steve may face the death penalty.
- (B) Ms. O'Brien believes Steve is innocent.
- (C) The case isn't as serious as Steve thought.
- (D) Steve could go to jail for the rest of his life.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which statement best summarizes Ms. O'Brien's opinion of Steve's case?

- (A) She thinks Steve deserves jail time.
- (B) She is more realistic than hopeful.
- (C) She doesn't feel it's worth her time.
- (D) She doesn't believe Steve will get a fair trial.

Part B

Select the sentence that supports the answer in Part A.

- (A) "Whatever . . . Just pay attention." (page 76)
- (B) "It probably depends on what you mean by 'win.'" (page 75)
- (C) ". . . and to make you human in the eyes of the jury." (page 76)
- (D) "My job is to make sure the law works for you as well as against you." (page 76)

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Analyze the Texts

Support your responses with evidence from the texts.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **DRAW CONCLUSIONS** Reread paragraphs 1–2 of the first selection, the *Monster* screenplay. How does Steve distinguish himself from others in the jail, and why? Cite evidence.

2. **INFER** Why might author Walter Dean Myers have chosen to use first-person narration in the introduction to the *Monster* screenplay? How does the narration help influence readers' understanding of Steve?

3. **ANALYZE** How does the narrator's point of view shift between the introduction to the *Monster* screenplay (pages 60–61) and the screenplay itself (pages 62–67)? In a chart like the one below, add text details that describe the narration in each section. Then, analyze the effect of the shift.

NARRATION IN INTRODUCTION	NARRATION IN SCREENPLAY	EFFECT OF THE SHIFT

4. **INTERPRET** Reread pages 60–63. Review what you noticed **Again and Again** about the word "monster." How does the word's meaning change as it's repeated in the text?

5. **ANALYZE** Reread pages 70–72 of the graphic novel. How has the setting affected Steve's character so far? How do the images help reveal that effect? Explain.

6. **INFER** Steve has an **Aha Moment** at the end of the graphic novel. How might this be a clue to his reliability as a narrator? Explain.

7. **EVALUATE** How does Steve's relationship with writing change throughout the graphic novel? How does this help show his character development?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- abnormal
- perceive
- feature
- task
- focus

Writing

Write a Character Analysis

What have you learned about Steve Harmon and his struggles? Write a short analysis of the character.

- Review the screenplay for personality details, including statements, thoughts, and actions.
- Consider that everything in the screenplay comes directly from Steve's point of view.
- Pay attention to what he says about himself.
- Based on the excerpt, what are your thoughts about Steve's guilt or innocence?

Media

Create a Storyboard

Steve confesses, "Sometimes I feel I have walked into the middle of a movie." Devise a six-frame storyboard to portray a part of Steve's prison experience.

- Base your images on the screenplay's stage directions.
- Beneath each frame, include a caption describing a specific camera shot or angle.
- Check the storyboard. See if you can retell what's happening frame by frame.

Social & Emotional Learning

Panel Discussion

Is Steve Harmon's imprisonment realistic? Divide into teams to explore the juvenile court system and youth confinement. Work together to prepare for a whole-class information-sharing discussion. Research and discuss:

- How many young people currently are held in facilities, and what types of facilities are they?
- How many alleged offenders are detained before trial?
- What organizations support jailed juveniles?
- What reforms do these organizations recommend?

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Expand Your Vocabulary

PRACTICE AND APPLY

Use your understanding of the vocabulary words to help you answer each question.

1. How might you **acknowledge** someone you recognize on the street?
2. How might a **voice-over** help provide background information in a movie?
3. Why might suspects in violent crimes be held in **detention** before their trial?
4. Why might someone famous try to **suppress** personal information from becoming public?

Vocabulary Strategy

Word Origins

Ed

Interactive Vocabulary Lesson: Word Origins

A word's history and origin can help you learn its meaning and connotation. Consider the etymology for the word *spectator*.

Spectator comes from the Latin *spectare,* meaning "to watch." This word part is found in other English words, such as *spectacle.* The origin suggests that the word has to do with seeing or watching, and it has a neutral connotation.

PRACTICE AND APPLY

Use a dictionary to find the origins of *citizen, community,* and *parole* from *Monster*. Then, fill in a chart like the one below to show how the origins help indicate the words' meanings and connotations.

WORD	ORIGIN LANGUAGE(S)	MEANING	HOW ORIGIN CLARIFIES MEANING AND CONNOTATION
citizen			
community			
parole			

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Watch Your Language!

Complex Sentences: Subordinating Conjunctions

A **complex sentence** consists of an independent clause and at least one subordinate clause. **Subordinate clauses** are clauses that contain subjects and verbs but do not form complete sentences. **Subordinating conjunctions** are conjunctions that introduce subordinate clauses.

Subordinating conjunctions can

- provide transitions between ideas to show place, time, cause-effect relationships, or conditional relationships
- show that one idea in a sentence is more important than another idea

In *Monster,* Ms. O'Brien says,

> "When you're in court, you sit there and you pay attention."

What is the subordinating conjunction in this sentence? What is its function? How does it affect the sentence?

This chart lists subordinating conjunctions you can use to write complex sentences.

after	before	since	until
although	even though	so that	when
as	if	though	where
because	once	unless	while

Ed
Interactive Grammar Lesson: Conjunctions and Interjections

PRACTICE AND APPLY

With a partner, review the screenplay version of *Monster.*

- Identify two additional examples of subordinating conjunctions. Discuss the effect these conjunctions have on the ideas in the story.
- Write a paragraph telling how Steve acts when he is with Ms. O'Brien. Include at least two subordinating conjunctions to connect or emphasize ideas.

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Compare Versions

When you compare versions of a story, you analyze how the same subject or scene is treated in different genres or formats.

As you review both versions of *Monster,* analyze how the authors develop point of view, character, setting, and plot in each text. Identify details and techniques unique to each version. Then, evaluate the overall impact and effectiveness of each version.

In a small group, complete the chart to identify similarities and differences between the two versions.

	MONSTER **SCREENPLAY**	***MONSTER*** **GRAPHIC NOVEL**
Narrator/Point of View		
Character Details		
Setting Details		
Plot Details		

Analyze the Texts

Discuss these questions in your group.

1. **SUMMARIZE** What main subject or event do both versions of *Monster* address? In what major ways do the versions differ?

2. **CONTRAST** "How do the perspectives of the two versions differ?" Which details are included in one text but not the other?

3. **CONNECT** How does each perspective affect your understanding of Steve?

4. **EVALUATE** Which version is more effective in helping readers sympathize with Steve? Cite specific details and examples to support your response.

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Critique and Share

Now your group can continue reflecting on the ideas in these texts and your responses to them through an oral critique. In both versions of *Monster*, Ms. O'Brien says her job is to make Steve "human" in the eyes of a jury. Which version of *Monster* more effectively convinces you that Steve is "human" and not the monster other people think he is? Follow these steps:

1. **GATHER INFORMATION** Review each version and record relevant text evidence to support your position. Note how each text develops your understanding of Steve's character and his situation.

***MONSTER* (SCREENPLAY)**	***MONSTER* (GRAPHIC NOVEL)**

2. **CHOOSE A VERSION** As a group, decide which version is the more convincing based on the text evidence you gathered. Which unique aspects of the text, such as point of view, graphics, or other features, contributed most to your decision?

3. **ACKNOWLEDGE FLAWS** Acknowledge any weaknesses in the version you chose, but be prepared to show why this version is still the most effective.

WEAKNESSES	**RESPONSE**

4. **ORGANIZE YOUR CRITIQUE** Create a slide deck, note cards, or a detailed outline to organize your position and your main supporting points in order. You may wish to include visuals from the texts, as well as quotations and other supporting evidence. Remember to anticipate and respond to weaknesses as well.

5. **SHARE YOUR CRITIQUE** Share your group's critique orally with the class. Each group should speak for a set amount of time. Use appropriate eye contact, speaking volume, and pronunciation to communicate your ideas effectively. Then, as a class, vote on the most compelling points from each critique and the most effective version of the story.

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Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading about situations that may not be as they seem. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Short Reads

Available on Ed

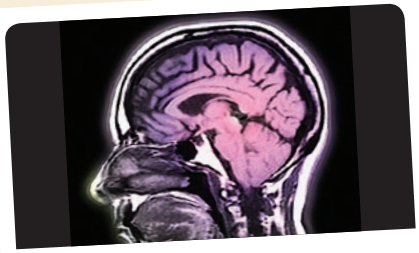
These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

Way Too Cool

Short Story by **Brenda Woods**

A boy with asthma struggles to uphold his high social status at school.

Rate It ☆ ☆ ☆ ☆ ☆



Forever New

Informational Text by **Dan Risch**

What is life like for those whose reality is affected by severe memory loss?

Rate It ☆ ☆ ☆ ☆ ☆

He—y, Come on Ou—t

Short Story by **Shinichi Hoshi**

A mysterious hole appears in a small fishing village.

Rate It ☆ ☆ ☆ ☆ ☆

A Priceless Lesson in Humility

Personal Essay by **Felipe Morales**

Sometimes we have to be reminded of who we are and what we most value.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

My Life as an Ice Cream Sandwich

Novel by **Ibi Zoboi**

Ebony-Grace leaves her sheltered life to spend time in the busy New York neighborhood of Harlem. She faces having to embrace this new world.

A Christmas Carol

Novel by **Charles Dickens**

When ghosts visit Ebenezer Scrooge on Christmas Eve, he learns he must change his miserly ways or face a miserable fate.

Planet Middle School

Novel by **Nikki Grimes**

Joylin's life as a 12-year old has suddenly changed. Her friends are flirting with each other, her clothes are all wrong, and she can't get Santiago out of her head.

Extension

Connect & Create

AD CAMPAIGN In a small group, devise ways to promote at least three of the texts you've read, using the unit title "Reality Check" as the overarching theme of your campaign. Create scripts for a 30-second radio or TV ad and a graphic for an online pop-up ad. If possible, use digital tools to create the ads. Include eye-catching or mysterious elements and select music to make people curious about the text's characters or events.

CHARACTER MAP With a partner, make a poster-size character map to analyze a main character in one of the texts you've read.

- Think about the main character's basic traits (appearance, behavior, and how others see this character) at the beginning of the story.
- Trace the major story events and their effects.
- Consider how the character changes over the course of the novel or story.

NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note
Writing Frames

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Write an Informative Essay

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an informative essay for a print or online magazine for young adults explaining why it's important to carefully consider information before accepting it as true.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- identify and maintain a controlling idea;
- develop clear and coherent ideas logically;
- use examples from multiple print and online sources and cite or link to the sources as needed; and
- avoid relying too much on one source.

Review the Mentor Text

For an example of a well-written informative essay you can use as a mentor text and as a source of ideas for your essay, review:

"Not Everything It Seems" (pages 23–26)

Review your notes and annotations about this text. Think about the techniques the author used to present information and ideas.

Consider Your Sources

Review the texts in the unit and choose at least three you may want to use to get ideas for your informative essay.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about ideas that might be useful as you write your essay. Include titles and page numbers to help you provide accurate text evidence and citations.

UNIT 1 SOURCES

- ☐ **Mirror Image**
- ☐ **Not Everything It Seems**
- ☐ **Two Legs or One?**
- ☐ **The Song of Wandering Aengus**
- ☐ **Eldorado**
- ☐ *from* **Monster**
- ☐ *from* **Monster: A Graphic Novel**

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Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the section of the prompt that identifies the topic of your informative essay. Write a sentence that paraphrases the topic.

Next, look for words that indicate the purpose and audience of your essay. Write a sentence describing each. Try to make your ideas clear and specific.

Choose Your Audience

Writing for a specific audience will affect

- the words you use
- the way you explain things

For example, you would explain things differently to people of different ages.

What is the topic (subject) of the essay? What is my writing task?

What is my purpose?

Who is the audience?

Review the Rubric

Your essay will be scored using a rubric. As you write, focus on the characteristics as described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained controlling idea • Skillful use of transitions to link ideas • A logical progression of ideas • An engaging introduction and a satisfying conclusion • Appropriate style and tone	The response includes: • Integrated, relevant evidence • Accurate source citations • Effective use of a variety of elaborative techniques • Precise language that conveys ideas effectively • Academic and domain-specific vocabulary • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

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1 PLAN YOUR INFORMATIVE ESSAY

Identify the Controlling Idea

The **controlling idea** is the central focus of an informative essay and combines the topic and purpose. The prompt usually states it for you, but you should restate it in your own words, in a single specific sentence.

Find the Controlling Idea

Each paragraph and sentence in your essay should relate to the controlling idea. If it doesn't, revise or delete it.

Words from the prompt about controlling idea	Controlling idea in your own words

Develop the Controlling Idea

To develop your controlling idea, you might use:

- Facts, including sources for the facts
- Examples and supporting details

For this prompt, you might draw examples from fiction (such as "Mirror Image"), nonfiction (such as "Not Everything It Seems"), from online sources, or from your own experiences.

Use the chart below as you brainstorm ideas for your essay.

Controlling Idea:		
Fact: Source:	Fact: Source:	Fact: Source:
Example: Details:	Example: Details:	Example: Details:

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Select and Place Ideas in a Logical Order

Review the facts and examples you wrote in your chart. Which are most important? How are they connected? Choose two or three ideas that will best develop and support your controlling idea. Then think about how to organize your ideas so your paragraphs flow smoothly and logically.

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Help with Planning

Consult **Interactive Writing Lesson: Writing Informative Texts.**

BODY PARAGRAPH 1	BODY PARAGRAPH 2	BODY PARAGRAPH 3

Organize Ideas

Your body paragraphs will carry most of the information in your essay, but your introductory and concluding paragraphs are important, too. The introduction gets readers' attention and makes them want to learn more. The conclusion sums up your essay and should leave readers with something to think about.

Organize and Enhance Ideas

To make your ideas both clear and engaging, try some of these options:

- Include **definitions** for difficult terms.
- Organize by **comparing and contrasting** or showing **cause and effect.**
- Use **headings** to label sections of your essay.
- Include **graphics** such as charts or tables to highlight information.
- Add multimedia elements.

INTRODUCTION	• Clearly state your controlling idea. • Relate a striking fact or example that will draw readers into your essay.
BODY PARAGRAPHS	• Use transitional words such as *however* and *therefore* to link ideas and information. • Include supporting evidence for your ideas. • Give credit to your sources.
CONCLUSION	• Sum up your controlling idea. • Share an idea or insight that will keep readers thinking about the topic.

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2 DEVELOP A DRAFT

Now it's time to draft your informative essay. To develop your writing skills, study the techniques professional writers use.

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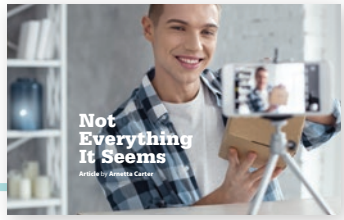
Drafting Online

Check your assignment list for a writing task from your teacher.

Incorporate an Example

EXAMINE THE MENTOR TEXT

Notice how the author of "Not Everything It Seems" elaborates by providing an example that connects to her controlling idea.



Beneath the surface, the aim of an influencer is to create a need for a product by blending seemingly real-life situations with product placement, the inclusion of a brand-name items. Think of a makeup vlogger who demonstrates easier ways to apply eyeliner. The presentation may look relaxed and friendly, but the intent to sell you the eyeliner is very real.

The author gives an **example**.

The author **connects** the example to her controlling idea.

APPLY TO YOUR DRAFT

When you use information you found while researching, be sure to cite the source. Include the text's title or the author's name before or after the reference.

Use this chart to practice citing a source. Then apply this technique to other sources in your draft essay.

Try These Suggestions

Vary the ways you integrate each source into your writing. Try these out:

- In "Not Everything It Seems," the author states . . .
- . . . according to Arnetta Carter, author of "Not Everything It Seems."

Introduce State one fact or other piece of information from a source.	
Cite Name the fact's source. Include the title and the author's name.	
Elaborate Explain how the fact and source support your controlling idea.	

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Sum Up Ideas in a Conclusion

EXAMINE THE MENTOR TEXT

In the conclusion of "Not Everything It Seems," author Arnetta Carter sums up ideas stated earlier and then leaves readers with one final, memorable thought.

The author sums up ideas stated previously about how viewers should view influencers.

. . . Overall, it takes a degree of critical thinking and natural skepticism to navigate this complex world. It's not necessary to shun influencers; simply try to strike a balance in your choices. . . .

In the end, be aware of the reality behind the glamour.

The author finishes with a sentence that leaves readers with **something to think about.**

APPLY TO YOUR DRAFT

End your essay with a concluding paragraph that summarizes the controlling idea and your main supporting ideas. In addition, excellent informative essays end with a thought-provoking idea that relates to your information but gives readers a new way to look at it. Use this chart to help you draft your concluding paragraph.

Summarize In a sentence or two, sum up your controlling idea and main supporting points.	
Provide a Fresh Idea Offer a compelling piece of information you didn't include earlier in your essay.	
Leave Readers Thinking Conclude with a thought-provoking statement for readers to consider.	

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3 REVISE YOUR INFORMATIVE ESSAY

Professional authors know that revising is the most important part of writing. First drafts can always use some touch-ups. Use the guide to help you revise your essay.

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Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
ASK YOURSELF	**PROVE IT**	**REVISE IT**
Introduction Does my introduction clearly introduce the topic?	**Highlight** the introduction. **Underline** words or sentences that describe the topic.	**Add** or **revise** sentences to clarify the topic.
Controlling Idea Is the controlling idea developed logically?	**Number** the paragraphs and evaluate the flow of ideas.	**Rearrange** paragraphs to make the essay flow logically.
Transitions Do transitions connect ideas and clarify relationships?	**Circle** transitions.	**Add** or **revise** transitions to connect ideas.
Elaboration Do I elaborate by including facts, definitions, concrete details, quotations, examples, and include text sources?	**Underline** important facts, supporting details, and examples. Check for source information.	**Add** facts, details, and/or examples to develop the idea in each paragraph. **Verify** that you have cited sources accurately.
Language Have I used precise vocabulary and maintained a formal style?	**Make a check mark** (✔) next to domain-specific words and precise vocabulary.	**Revise** sentences to use clear, exact vocabulary.
Conclusion Does my conclusion summarize the information in the essay? Does it give readers something to think about?	**Underline** sentences that summarize the controlling idea.	**Revise** the conclusion so it sums up your ideas and leaves readers with an important thought.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure you used a consistent tone that fits the audience named in the prompt: a print magazine or e-zine for young adults.
- Review the research you included to make sure fits with your ideas.
- Correct any errors in grammar and punctuation.

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Peer Review in Action

Once you have finished revising your informative essay, you will exchange papers with a partner in a peer review. During a peer review, you will give suggestions to improve your partner's draft.

Read this body paragraph from a student's draft and examine the comments made by her peer reviewer.

First Draft

Beware of Influencers
By Abby Harrison, Whitfield Middle School

As everybody knows, lots of influencers aren't just trying to be your friendly pals. They're just trying to sell you stuff. One article I read said gamers get paid by video companies to stream their games to get us to buy them! Not cool at all.

The tone and language in this paragraph are too informal, and it's not true that "Everybody knows" anything.

Mentioning the source name and author will make this statement more believable.

Now read the revised body paragraph below. Notice how the writer has improved her draft by elaborating on information and making revisions based on her peer reviewer's comments.

Revision

Beware of Influencers
By Abby Harrison, Whitfield Middle School

There has been a lot of publicity lately about influencers and their sometimes secretive role in selling products. In the article "Not Everything It Seems," author Arnetta Carter says gamers get paid by video companies to stream their games to convince viewers to buy them! People should beware of these sneaky sales techniques.

You've improved the tone a lot! Now this sounds like a magazine article.

This reference makes your source clear and believable.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for making your essays more effective. Use your revision guide to help you. When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 EDIT YOUR INFORMATIVE ESSAY

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Interactive Grammar Lesson: Capitalization

Edit your final draft to check for proper use of standard English conventions and to correct any misspellings or grammatical errors.

Watch Your Language!

CAPITALIZE PROPER ADJECTIVES

Proper nouns name specific, one-of-a-kind things. When a proper noun is used as an adjective, it creates a proper adjective. Proper nouns and proper adjectives are capitalized.

Read the following sentence from "Not All It Seems."

> For example, Twitch streamers get paid by video game companies to stream their games, because they want you to buy them!

Note that the sentence contains a proper adjective that is correctly capitalized. Here *Twitch* is a proper noun that acts as an adjective, modifying the word *streamers*.

Capitalize Correctly

Words that are capitalized include:

- Proper names and titles
- Geographical names
- Organizations and events
- Proper adjectives
- First words of sentences
- The pronoun *I*

APPLY TO YOUR DRAFT

Now apply what you've learned about capitalization to your work.

1. **Read your draft aloud** and underline words that are capitalized and those that you have questions about.
2. **Check the underlined words** against a list of capitalized word types.
3. **Exchange drafts** with a peer and review capitalization.

5 PUBLISH YOUR INFORMATIVE ESSAY

Share It!

The prompt asks you to write your informative essay for a print magazine or e-zine geared to young adults. You may also use your essay as inspiration for other projects.

Ways to Share

- **Create a podcast** for your school website to share audio essay readings.
- **Give a presentation** to your class on your findings.
- **Hold a class debate** about the pros and cons of influencers.

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Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 1.

Reflect on the Essential Question

- **What can blur the lines between what's real and what's not?**

Has your answer to the question changed after reading the texts in this unit? Discuss your ideas.

You can use these sentences to help you reflect on your learning.

- **My opinion has changed because . . .**
- **I wonder about . . .**
- **I was interested to learn that . . .**

Writing

Write a Short Story

You have two characters (human, animal, alien—or any mixture you like). The first character isn't sure whether to trust the second. Why? What happens to prove the first character's suspicions right or wrong? Use the chart to jot or sketch your ideas. Then, write your story.

Project-Based Learning

Create a Sketchnote

In this unit, you've explored the idea that things are not always what they seem. Now, in small groups, choose a text from the unit. Each group should create a sketchnote (or multiple ones) that analyze a specific passage from that text. A sketchnote combines words with drawings and other markings that make sense to you. Here are some questions to ask yourself as you get started:

- What do I already understand about this passage?
- What's the best way to organize my ideas?
- What do I want to explore further in my sketchnote?

When you are done, share sketchnotes with the rest of the class and determine how they help answer the Essential Question.

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Media Project

To find help with this task online, access **Create a Sketchnote.**

ASK YOURSELF	MY NOTES
Who are my **characters**? What is their relationship?	
What causes the characters' **conflict**? What makes one character distrust the other?	
What is the **resolution** to the conflict? What do the characters learn?	

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